THE JOURNAL
OF
THE MUSIC ACADEMY
MADRAS

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. LIV 1983

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun: (but) where my bhaktas sing, there be I, Narada!"

Edited by
T. S. PARTHASARATHY
1983

The Music Academy Madras
306, T. T. K. Road, Madras - 600 014
Annual Subscription - Inland - Rs. 15 : Foreign $ 3.00

UG 344

THE JOURNAL

OF

THE MUSIC ACADEMY

MADRAS

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. LIV 1983

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

"I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun: (but) where my bhaktas sing, there be I, Narada !"

Edited by

T. S. PARTHASARATHY

1983

The Music Academy Madras

306, T. T. K. Road, Madras - 600 014

Annual Subscription - Inland - Rs. 15 : Foreign $ 3.00

OURSELVES

This Journal is published as an Annual.

All correspondence relating to the Journal should be addressed and all books etc., intended for it should be sent to The Editor, Journal of the Music Academy, 306, Mowbray's Road, Madras-600 014.

Articles on music and dance are accepted for publication on the understanding that they are contributed solely to the Journal of the Music Academy.

Manuscripts should be legibly written or, preferably, type-written (double-spaced and on one side of the paper only) and should be signed by the writer (giving his or her address in full).

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.

JOURNAL COMMITTEE OF THE MUSIC ACADEMY

1. Sri T. S. Parthasarathy — Editor (and Secretary, Music Academy)
2. ,, T. V. Rajagopalan — Trustee
3. ,, S. Ramaswamy — Executive Trustee
4. ,, Sandhyavandanam Sreenivasa Rao — Member
5. ,, S. Ramanathan — Member
6. ,, S. Natarajan
7. ,, R. Santhanam
8. ,, T. S. Rangarajan

(6–8) Secretaries of the Music Academy, Ex-officio members.

CONTENTS

PAGE

The 56th Annual Conference of the Music Academy Madras : Official Report — 1

Meetings of the Expert's Committee — 28

The Sadas — 44

Competitions and Concerts Prizes 1982-83. — 52

Vādī, Samvādī, Vivādī and Anuvādī Svara-s
N. Ramanathan — 60

Irayimman Tampi's Contribution to Music and Dance
Dr. S. Venkitasubramonia Iyer — 83

Sri Adibhatla Narayana Das and his Works
Dr. Pappu Venugopala Rao — 97

Svarākshara Beauty in Musical Compositions
S. R. Jayasitalakshmi — 107

The Influence of Seventy-two Melakarta Scheme on Karnatic Music
T. V. Rajagopalan — 125

A Comparison of Concert Patterns in Carnatic and Hindustani Music
Sakuntala Narasimhan — 134

The Rāga Lakshana Manuscript of Sāhaji Maharaja of Tanjāvur
[Dr. V. Raghavan Shashtyabdapurti Endowment Lecture]
Dr. S. Sita — 140

Some Raga Patterns of the 15th Century and their Setting in Annamacharya's Lyrics
B. Rajanikanta Rao — 182

Sri Annaswami Sastri and his Compositions

Ritha Rajan — 192

Development of Bhava and Rasa in Bharatanatyam

Nirmala Ramachandran — 198

Sringara & Bhakti in Dance

V. P. Dhananjayan — 203

Book Reviews

T. S. Parthasarathy

S. A. K. Durga — 210

THE 56th MADRAS MUSIC CONFERENCE

OFFICIAL REPORT

THE OPENING DAY

19—12—1982

The 56th Annual Conference of the Music Academy, Madras, was held at the T. T. Krishnamachari Auditorium in the premises of the Academy, 306, T. T. K. Road, Madras-600 014, from the 19th December 1982 to 4th January 1983. The Conference was inaugurated by the Hon'ble Sri R. Venkataraman, Minister for Defence, Government of India.

The inaugural function began with the singing of prayer by Smt. V. Vijayalakshmi and Smt. Malati Janardhanan.

Messages

Sri S. Natarajan Secretary of the Academy, read the following messages received from prominent persons all over India and abroad for the success of the 56th Conference of the Academy.

Hon'ble Sri M. G. Ramachandran, Chief Minister of Tamil Nadu.

"மனித சமுதாயம் பெருங்கொடையாகப் பெற்றிருக்கின்ற இசைக்கலையை வளர்க்க இந்த இசைக் கழகம் ஆற்றிவரும் தொண்டு போற்றுதலுக்குரியது. இந்திய இசை உலகமெலாம் பரவுவதற்குத் தேவையான ஆக்க பூர்வமான செயல்களில் ஈடு பட்டு ஆராய்ச்சிகள் மேற்கொண்டு அரிய நூல்களை வெளியிட்டு அரும்பணியாற்றிவரும் இக்கழகம் நாளும் வளர்ந்து கலை வளர்ச் சிக்கு தொடர்ந்து பாடுபட உளமார வாழ்த்துகின்றேன்".

Hon'ble Sri P. R. Gokulakrishnan, Judge, High Court, Madras.

" The yeoman service rendered by the Music Academy, a pioneer institution, in promoting the Arts of Carnatic and Hindustani Music and Dance has had international recognition. It has a record of 55 years of sustained work, encouraging research studies and publicalions on the history, theeoy, art and

science of Indian music which will definitely be a treasure for posterity ."

Hon'ble Sri R. V. Swaminathan, Minister of State for Agriculture, New Delhi.

" I am glad that the 56th Conference of the Madras Music Academy is going to be inaugurated by the Defence Minister of India, Sri R. Venkataraman. I send my best wishes for the success of the function and congratulate the organisers for their endeavour."

Dr. V. K. Narayana Menon, Chairman, Sangeet Natak Akademi, New Delhi.

" The festival has come to be known all over India as an example of good planning and brilliant execution and the discussions have become valuable to both professional musicians and those with a serious interest in music.'

Mr. James Rubin of Orient Arts Foundation, Boston, U.S.A.

" Congratulations to the Academy and Conference President Vidvan Sri Embar Vijayaraghavachariar both, whose accomplishments have furthered the reputation and enjoyment of Carnatic music worldwide ".

Padmashri T. V. Ramanujam of Bombay Shanmukhananda Sabha.

" I am one of those who have been sincerely admiring the very noble and very difficult work which the Music Academy, Madras, has been doing, continuously during the last many decades, to maintain and promote the ancient and most aesthetic heritage of classical music vocal as well as insturmental.

It is not a matter of opinion, but a matter of fact, that there is no institution in India (perhaps even abroad) which can compare with the Music Academy, Madras, for its many-sided endeavours to ensure through the discussions of eminent musicians and musicologists in the morning discussions/sessions and by actual performances every day during the Annual Conference

and also by its Music College and monthly programmes of classical music, dance and harikatha."

Hon'ble Sri K. A. Krishnaswamy, Minister for Rural Industries, Govt. of Tamil Nadu :

" I am glad to know that the 56th Conference of the Madras Music Academy, will be held from Dec. 19, 1982 to Jan. 4, 1983. I wish the function and the Academy grand success."

Sri A. N. Dhawan, Secretary, Sangeet Natak Akademi, New Delhi.

" I have learnt with pleasure that the Madras Music Academy is organising its 56th Conference from 19th Dacember 1982 to 4th January 1983. I wish all success to its organisers."

The President of the Academy, Sri K. R. Sundaram Iyer, welcomed the distinguished guests, members of the Academy and the public. In his address Sri Sundaram Iyer said :

"Sri R. Venkataraman, Brahmasri Embar Vijayaraghavachariar, Vidwans, Vidushis, Members of the Academy and its Experts Committee, Distinguished Guests who have responded to our invitation, Ladies and Gentlemen :

With great pleasure, I extend to you all a hearty welcome to the inauguration of the 56th Annual Conference and Concerts of this Academy commencing from this evening.

To Sri Venkataraman, we are deeply indebted for so readily agreeing to inaugurate this Conference. Particularly, at the present time, as a senior Minister in charge of an important portfolio at the Centre and an experienced veteran member of the party, his presence at Delhi and some of the States may be required for consultation since elections in three States have been scheduled early next month.

We sadly missed the inauguration by him of our 39th Conference in 1965 due to his indisposition. When I approached him early in August this year, he readily agreed to my request to inaugurate our 56th Conference today, provided there was no Parliament session at that time. Luckily for us, the Parliament session

was advanced to conclude early in November. Sri Venkataraman's magnificent contribution to the industrial and economic development of our region is well-known, No genuine entrepreneur with a capacity to establish an industry and/or to go in for expansion was sent from pillar to post. Every such entrepreneur received spontaneous personal help and guidance from him. It is needless for me to elaborate on his active and long standing association with the Congress Organisation and our nationalist movement.

The Music Academy itself was started during the Madras session of the All India Congress in 1927. We owe a debt of gratitude to the late Shri T. T. Krishnamachari for this imposing auditorium the foundation for which was laid by our then Prime Minister, Pandit Jawaharlal Nehru in 1955.

To Brahmasri Embar Vijayaraghavachariar, we extend our most hearty welcome. The Executive Committee of the Music Academy unanimously decided to invite him to preside over this year's Conference. Personally, I feel that we can congratulate ourselves upon this choice. He belongs to a highly respected family of scholars and Vidwans of eminence. He is a true representative of the great tradition of Harikatha, having studied under his father and learnt Telugu, Marathi and Hindi, which are so essential for a genuine Harikatha performance. He is a scholar in Sanskrit, a double Siromani in Vedanta and Sahitya. He is also proficient in Tamil grammar and literature, having secured a degree in them. For over 50 years he has been enthralling audiences not only in the South but in almost all parts of India where Tamilians live and has visited Malaysia and Singapore and given Harikatha performances there.

Apart from his knowledge of Tamil, Telugu, Sanskrit and other languages, his knowledge of music and the compositions of the Trinity and other eminent composers is considerable and his discourses have always been at a high intellectual level.

We remember with gratitude, during our Annual Conferences the eminent and distinguished persons who started this institution and with their foresight, drew its memorandum and constitution for the sustained development on right lines of our national heritage, music, dance and allied arts.

We are constantly reminded of the great task that institution like the Music Academy have to perform in the direction of research and publication.

Smt. Rukmini Devi, in her inaugural address of the 51st Conference, stressed that the true builders of India were those who worked for our culture—all institutions like the Music Academy should join together in this great task of noble service to our country and its unique culture.

A similar sentiment was expressed recently by the Tamil Nadu Minister for Education, Thiru C. Aranganayakam who dealt with this aspect elaborately in his address at the Golden Jubilee celebrations of our Teachers, College of Music held on 6th December, 1982

We have already made a beginning in this respect. Our new Annexe, which is named after our great patron, Kasturi Srinivasan, and the Dr. Raghavan Research Centre on the ground floor were inaugurated by Smt. Rukmini Devi on 27th October, 1982. This centre will be equipped with sophisticated equipment for recording music and listening from pre-recorded tapes. Dozens of spool tapes and gramaphone records will be scanned and a library of excerpts from the renderings of eminent musicians, both instrumental and vocal, of the past, will be recorded on cassette tapes and indexed for constant reference by Vidwans, musicologists and music lovers.

Most of the sophisticated equipments required for this programme to the value of nearly Rs. 40,000/- have been donated by our patron and great lover of music, Shri C. V. Narasimhan. The Government of India have also kindly granted to us exemption from the payment of duty on these equipments, which we hope to receive and install shortly.

As mentioned by me at the last year's Conference, we are now drawing up a comprehensive programme for research and allied activities :—

> Promotion of music as a means of national integration. The study of Indian music, both Carnatic and Hindustani schools, their similarities due to their common origin, differences due to historical circumstances

The promotion of better understanding and appreciation of Carnatic music in other parts of the country and abroad.

We propose to produce a set of cassettes for the teaching of Carnatic music, including an appreciation of our music, by incorporating explanations in English on the characteristics and the concept of svaras, ragas, bhava and even such items as Ragam, Tanam and Pallavi. The basic srutis in our music and distinguishing features of Western music will also be brought out in these cassettes. A commentary in English and Tamil and other languages, if necessary, will also be prepared and made available along with the cassettes in the form of a handbook.

After the annual Conference of last year, we have made good progress in our Teachers' College of Music. We are happy that we have been able to secure the services of Sangita Kalanidhi Shri T. M. Thyagarajan as its Principal. True to his assurance at the last annual Conference, when the title of Sangita Kalanidhi was conferred on him, he is putting extra efforts without minding more number of hours he has to work, to impart music to ten senior music students and during leisure periods to take classes for the staff of the College to improve their knowledge. We are planning to introduce a second year course for the senior music students and start a fresh course for new entrants during the ensuing Academic year.

Those who attended the Golden Jubilee celebrations of our Teachers' College of Music would have noted with appreciation the marked improvement in the standard of the regular students of the College when they gave a demonstration in vocal music, kummi, kolattam etc.

Our new "Kasturi Srinivasan" building has been provided with a compact auditorium on the first floor with comfortable seats to accommodate about 300 persons and centrally air-conditioned. Sophisticated mikes and speakers have already been installed. On the ground floor, rooms for three classes, a Principal's room, and an overbridge connecting the library in the main bailding to the first floor and Dr. Raghavan Researeh Centre on the ground floor, have also been provided.

We expect to make a modest beginning of our Researeh Programme soon after the sophisticated equipments, which I have

referred to earlier, are received in the course of the next month or two.

We have made satisfactory headway on our publication front. Our Journal, which was in arrears for four years, has been brought up-to-date. Its Editor, who is one of our Secretaries, has brought out seven volumes after he assumed charge three years ago. Volume II of the Raga Nidhi, which was out of print, has been published and it will be available in the Academy's book-stall in the foyer. The last volume of " Sangita Sampradaya Pradarsini " is in the final stages in the press. These publications are subsidised by the Central Sangeet Natak Akademi, at New Delhi.

The Academy's work is increasing phenomenally. I would like to place on record my grateful thanks to the Executive Trustee and the Secretaries for their strenuous efforts in meeting it as a challenge. I must add, without any exaggeration, that it is through their dedication to the objectives of the Music Academy, they are making a commendable contribution without minding personal inconveniences or expense. I hope and trust that they will continue to serve the Academy as hitherto for a long time to come.

We need in a larger measure the sustained support of musicians, music lovers, patrons of music and fine arts and Governments, Central and State. in our successfully implementing the research programme and other activities, I have mentioned above.

I once again extend to Sri Venkataraman, Brahmasri Embar Vijayaraghavachariar and to all of you my hearty welcome. I now request Sri Venkataraman to inaugurate this Conference."

Sri S. Ramaswamy, Executive Trustee of the Academy, presented to Sri R. Venkataraman a welcome address in the course of which he said :

" It is a great pleasure for us to welcome you in our midst at the inauguration of our Fifty-sixth Conference and connected Music Festival. You have been actively associated with the Congress and the Indian Nationalist movement. It is appropriate that you should associate with the activities of our Academy

whose origin goes back to the Madras Session of the Indian National Congress in 1927.

Many of our elders in the Indian National Congress occupying important positions in the Centre and the States have been associated with the inauguration of our Annual Conferences. Hon'ble T. T. Krishnamachari, after whom this magnificent auditorium is named, was one of our Vice-Presidents and his advice and guidance have been the motive force behind our advancement and achievements.

Sir, you have been in the forefront of the Industrial and Technological developments of our country since Independence. You have held many positions and played a vital role in the Indian Parliament and in the United Nations Organisation. We are proud of the important contribution made by you as Finance Minister of our country earlier and of the valuable work you are now doing, as the country's Defence Minister.

The progress of industrial development in this part of our country owes not a little to the interest evinced by you in the past. As one who has been observing the growth of our Academy over the years, you are aware of the advance and progress we have made, thanks to the generosity and co-operation of our patrons and friends.

You are no stranger to us. We remember your words of advice and encouragement in your Address on various aspects of music, read on your behalf at the Inauguration of our Thirty-ninth Conference when you could not be present owing to indisposition. We are today happy and privileged to have you in person for the Inauguration of this year's Conference.

We heartily welcome you, Sir, once again, and request you to inaugurate our proceedings this year."

INAUGURAL ADDRESS

Sri R. Venkataraman delivered the following inaugural address:

" I thank the President, Shri K. R. Sundaram Iyer, an old and esteemed friend of mine and the Music Academy for asking me to inaugurate the 56th Annual Conference of the Madras Music Academy. Age brings frailty to men but imparts strength to Instiutions. The growth and development of the Academy during the last 56 years clearly proves it.

It is not an accident that this Academy was born out of the All India Music Conference which, in its turn, was a part of the Session of the Indian National Congress held in December 1927 at Madras. Some of the founder-members and participants in the first Conference, like, Sarvashri U. Rama Rao, S. Satyamurti, C. N. Muthuranga Mudaliar and K. Nageswara Rao, were also leaders of the National movement at the time. That was an era of hearkening back to all that was rich, noble and great in our past, in our heritage and our culture. It also gave a fillip to original creative activity. The musicians of the age indeed made it a point to weave into their concerts a few national songs composed by Subrahmanya Bharati, or by Mayavaram Viswanatha Sastri and others. It inspired the people of Tamilnadu to seek and preserve the best treaditions in classical dance, music and other arts, and foster a true spirit of national unity and endeavour.

The Academy has unwaveringly devoted itself to the aims and objectives then set, and has promoted the maintenance of standards and traditions of our varied classical arts-Karnatic music, Bharatanatyam and Harikatha. The Academy has also expanded its activities, in running a school for Bharatanatyam and the Teachers' College of Music. I am particularly happy to learn that one suggestion I made on a former occasion now bids fair to be fulfilled. I suggested that we now adopt new and modern methods to have a voice-library so that a reference point can be had for the authenticity of the musicial tradition. Music is a fluid art and its *lakshya* (लक्ष्य) changes over time. Only the living voice of the artistes may be a sure guide with reference to which the true *lakshya* (लक्ष्य) and the lakshana (लक्षण) can be discerned, and followed. I am sure the Academy would acquire a good library of recorded music of our great musicians,

collecting as much of their available renderings, so that students and pracitioners can have access to them. I am also happy that the library of the Academy is growing.

This session is presided over by an able exponent of Harikatha Sri Embar Vijayaraghavachariar. He is a descendant of a great Vaishnava Acharya, Embar " Govindaperumal ", a close relative and a direct disciple of Ramanuja himself. He is also a true inheritor of the Harikatha repertoire, and scholarship of his father Sri Chidambaram Srirangachariar. To such a rich heritage he has added by dint of his own hard work a great deal of scholarship in Sanskrit, Tamil, Telugu and in our great epics and music. His expositions are always characterised by dedication and depth a genuine sense of devotion, laced with ready wit and charm. His renderings of kritis especially of Thyagaraja, are moving and bring out the *bhava* (भाव) fully and faithfully. It is fitting that the Music Academy should honour a true and great exponent of of an exacting are like Harikatha. I have great pleasure in felicitating Sri Embar Vijayaraghavachariar, on his decoration as " Sangita Kalanidhi " of the year, on behalf of myself and the Academy and the vast concourse of countless connoisseurs whom he has delighted with his expositions.

Harikatha was, yet, only the latest addition to the art-forms that Tamilnadu had assiduously cultivated through the ages. Prior to the introduction of the Harikatha from the Mahratta country, Tamilnadu had three strands of popular exposition right up to the end of the 18th century. One was the traditional *Pravachana* (प्रवचन) way of reading the Puranas in Sankrit, the Mahabharata, the Ramayana and the Bhagavatam and interpreting and commenting on them. The other was the reading of Tamil classics like *Kamba Ramayanam* and *Periyapuranam* and expounding the literary as well as the religious significance of the *Puranas*. It was also an age of prolific production of the *Puranas* in a conventional style. A third was an adaptation of the Tamil Puranas with new songs composed or improvised for the purpose. which were set in spoken or easily understandable colloquial Tamil. Mayavaram Gopalakrishna Bharati and Sirkali Arunachala Kavirayar had rendered signal service and their contributions like Nandanar (நந்தனர்) and Tirunilakantanayanar (திருநீலகண்ட நாயனர்) charitam in songs and of the *Rama nataka* (ராம நாடகம்) songs were greatly in vogue in the first half of the 19th sentury.

The Melattur School had also been preserving and performing special musical operas like *Prahlada Vijayam* to attempt similar musical operas, *Prahlada Bhakti Vijayam* (प्रह्लाद भक्ति विजयम्) and *Nauka charitam* (नौकाचरितम्).

The ground was thus very fertile when a new and exotic cultural influence from Maharashtra came in. Thanks to the court patronage by the Tanjavur rulers, Tamilnadu not only adopted it but enriched it. This was done by introducing into the Harikatha technique aspects of all the three earlier popular traditions, of the *Pravachana* (प्रवचन) school, the recitation and commentary on Tamil *Puranas*, and also of the dramatic elements from the musical operas. With such enrichment, the Harikaths, as performed in the latter half of the 19th century, and in the first half of the 20th turned out to be much more varied in their appeal, and held a wider and mixed audience consisting of not only the learned but also the common man, whose simple emotions and feelings could be touched. In the process, Harikatha became a dignified, complex and versatile form of art. It had gleanings from Sanskrit and Tamil literature, and really powerful places of literary compositions, and also fine music of a high order. Even the compositions of the great Trinity were woven, appropriate to the context, into such expositions. We had a crop of such versatile geniuses-beginning with Tanjavur Krishna Bhagavatar, Mangudi Chidambara Bhagavatar, Harikesanallur Muthiah Bhagavatar, Saraswati Bai, besides the father of the President of the year.

The value of Harikatha lay in its democratic appeal. It was symbolical that they were performed in the vast expanse in front of theTemple Gopura or in the maidan at the Centre of the village. It drew in people of all types, without any distinction. It made he people cultured even without beging literate. It instilled in them a true sense of values, a moral uprightness in everyday life and also a fine aesthetic appreciation. A truly competent exponent, with an underpinning of dramatic flourishes, could make the audience often lose themselves in the theme, in the emotion of the song, or swayed by the ups and downs of the main characters in the story. It was a complete education. It is difficult to find a substitute of approximation to it anywhere else. That was why our forefathers, though they might have lacked formal education

were yet well-bred, well-groomed, and cultured. Their lives were ennobling influences and their standards of conduct high. In short, the art of Harikatha was the one instrument of a happy, simple but lofty life led by our ancestors, and its influence permeated through the entire structure of the society and enveloped the rich and the poor. The secret of its success was the versatality of the artiste it demanded, and the universality of its appeal.

It is time to pause and reflect on the future prospects of Harikatha. I am happy to find that the Academy has decided to organise a school for training promising youngsters in the art and that the Academy is arranging for performance of Harikatha regularly on Sunday mornings. Help and assistance of the few savants like our President may be taken for organising the institution with broadbased syllabi - in languages, in music, in literature and above all, in kindling the creative urge and imagination of students who can maintain this heritage. Even because it is a demanding art, it needs to be fostered with attention and care. Above all, there has to be a market, an audience, This is a great responsibility on our educated and enlightened people of Tamilnadu. They should prefer the entertainment which enriches life and lifts us above the mere levels of existence.

I had earlier referred to the need for a voice library of the great masters of the last generation. Though Karnatic musical system is well set in its principles and frame, it did not inhibit creativity and distinct presentation of ragas by the artists each in his own way. Younger generation may learn a great deal from the creative expressions of each of the great maestro who had developed distinct styles or Bani of their own so that one may not only adopt but even improve upon them according to one's capability and flair.

Music transcends all barriers-geographic, ethnic, linguistic and religious. It lightens the burden of heavy physical work whether hauling road-rollers or rowing fishing boats over the surf, entertains the uninitiated masses, inculcates spiritual sublimation in devotees and transports the connoisseur into the invisible realms of bliss. Even the army marches to its doom to the music of the Fife and drum. In short, there is hardly any activity of man which is not accompanied by music. Hence the divine art can last as long as humanity exists and grow and develop to the

limit of human intellect provided succeeding generations endeavour to preserve the past heritage and foster with care the future development.

The Music Academy, I am aware, has been performing yeoman service by bringing to light a number of works on music and musical compositions. They have also collected and published *javalis* जावळि and Padams पदम् and other types of compositions. It is time to bring out on a phased programme a consolidated and authoritative edition of the kritis of the great composers with clear notations indicating their nuances. Such a compendium will serve as a veritable store-house of original creative works which will help bring them into greater vogue day by day. They should serve as *variorum* editions, and as a beacon to the coming generations.

I feel that an authentic history of Karnatic music and musicology needs to be written. Source materials exist. Efforts by dedicated individuals also have been made. But a truly well-thought out and authoritative work on Karnatic music, its growth and development, is yet to be written. I would commend this effort to the Academy which may like to entrust it to a select body of scholars. Considering that most of these works date not far earlier than the 17th century and a good number of them relating to the current modes of Karnatic music, as they are in vogue today, only date to the 18th century and after, it should not be difficult to make a comprehensive history of Karnatic music, in which the contributions of the several savants, like Venkatamakhi, Tiruvengadakavi (Akalanka), Govindachari, and others could be clearly set out and the evolution of music and musicology can be brought out.

The Music Academy, by its distinguished service extending over half a century, has earned a proud position in India today and I have every confidence that it will continue to hold its premier position for eternity. I have great pleasure in inaugurating the 56th Conference of the Academy and in conveying my felicitations to the President, Sri Embar Vijayaraghavachariar and my good wishes to all the Vidwans and participants in this music festival."

VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

ELECTION OF THE PRESIDENT

Sangita Kalanidhi Sri T. M. Thiagarajan proposed Vidwan Sri Embar Vijayaraghavachariar to be the Presidenf of the 56th Conference. The proposal was seconded by Sangita Kalanidhi Smt. D. K. Pattammal, Vidwan Embar VIjayaraghavachariar then delivered his Presidentail address in Tamil, an English summary of which is furnished below. The Tamil original has been reproduced elsewhere in this issue.

"I express my gratitude to the Music Academy for giving me the honour of presiding over its 56th Annual Conference. I feel that this great honour has been done to my father and Guru the late Harikatha Vidwan Chidambaram Srirangachariarswamy, and to the art of Harikatha. The last Harikatha Vidwan to preside over the Music Academy's Conference was Brahmasri Mangudi Chidambara Bhagavatar, who was given the honour in 1937. It is surprising that no other Harikatha Vidwan was chosen as the Conference President till this year. Harikatha is also a form of music and there were many prominent Harikatha performers-both men and women-who might have been chosen for this honour.

The whole world knows the matchless service that is being rendered by the Madras Music Academy to Fine Arts like Music and Dance. The Universal appeal of music is too well known to be explained here in detail. But the Carnatic system of music has had a hoary past stretching back to many centuries. I do not agree with the view that classical Carnatic music is losing its appeal. It is true that the Gurukula method of teaching mueic is gradually getting out of vogue. But that does not mean that Carnatic music itself is deteriorating.

As a performer of Harikatha I must say a few words about the great art of Harikatha. In North India, this art is called Harikirtan and the performers are called Kirtankars. This art received great patronage from the Maratha rulers of Tanjore. Although it was originally being performed in Marathi, Tanjore Krishna Bhagavatar started performing Harikatha in Tamil. Marathi Harikathas were

known as Nirupanas and special compositions like Saki, Dindi, Panchachamaram, Ovi, Anjanagitam, Khadga, Abhangs and Mattakokilam were being sung during the recitals.

A Harikatha performer must have a sound knowledge of music, good acquaintance with the Sastras and languages like Sanskrit, Tamil, Telugu and Marathi and a capacity for story telling. Several rare talas are handled in Harikatha. In the past, almost all the renowned Mridangam Vidwans like Narayanaswamy Appa had accompanied Harikatha performers. Some Harikatha Vidwans were experts in dance and used to perform Abhinaya during their recitals. This great art of South India should not be allowed to fade away for want of proper students to learn the art. I, therefore, appeal to the Music Academy and similar institutions to take special steps for teaching of Harikatha by experts to deserving students.

There is a wide difference between Harikatha and Upanyasam. Upanyasam is a plain lecture where a Purana is explained in prose after reciting the orginal slokas. But the Harikatha is a musical form in which a story is narrated with the accompaniment of suitable musical compositions, composed by renowned saint composers. The Harikatha artiste is accompanied by a vocalist, violin, mridangam, harmonium etc.

Any subject can be set up as a Harikatha by a qualified performer. Not only Puranas, but also the lives of saints, can be composed in the form of a Harikatha, provided suitable compositions are selected to embellish the story. Maharaja Svati Tirunal was a great patron of Harikatha and he himself composed some Nirupanas to be employed in Harikathas.

At the present time, it is the duty of the Central and State Govts, and institutions like the Music Academy, to encourage not only music and dance but also the Harikatha which is a glorious product of the South Indian culture."

வித்வான்
ஸ்ரீ எம்பார் விஜயராகவாச்சாரியார் அவர்களின் தலைமை உரை

வித்வத்சபையின் கலையரங்கத்தில் அமர்ந்திருக்கும் மாண்புமிகு மத்திய அமைச்சர் திரு. ஆர். வெங்கடராமன் அவர்களுக்கும், வித்வத் சபையின் தலைவர் திரு. கே. ஆர். சுந்தரம் அய்யர் அவர்களுக்கும், பெரியோர்களுக்கும், வித்வான்களுக்கும், விதுஷிகளுக்கும், ரசிகப் பெருமக்களுக்கும் என்னுடைய வணக்கங்களைத் தெரிவித்துக் கொள்கிறேன். ஹரிகதை வித்வானுன எனக்கு கடந்த 45 ஆண்டுகளுக்குப் பிறகு, வித்வத்சபையின் 56வது ஆண்டு விழாவில் தலைமைதாங்கும் வாய்ப்பினை அளித்திருக்கும் இந்த ஸ்தாபனத்தின் தலைவர், உபதலைவர்கள், செயலாளர்கள் மற்றும் அங்கத்தினர்களுக்கும் என்னுடைய உளம் நிறைந்த நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

இன்று எனக்குக் கிடைத்திருக்கும் இந்த அரிய, பெரிய கௌரவத்தை என் அன்புத் தந்தையாரும், குருநாதருமான காலம் சென்ற வித்வான் ஹரிகதா மேதை சிதம்பரம் ஸ்ரீ ரங்காச்சாரியார் ஸ்வாமிக்கும், ஹரிகதா காலக்ஷேபக் கலைக்கும் அளிக்கப்பட்டிருப்பதாக எண்ணி உள்ளம் பூரிப்படைகிறேன். 1937-ம் ஆண்டு வித்வத் சபையின் தலைமை தாங்கும் பொறுப்பினை ஏற்றவர் மகா வித்வான் ப்ரம்மஸ்ரீ மாங்குடி சிதம்பர பாகவதர் அவர்கள். அதன் பிறகு சென்ற ஆண்டு வரை ஹரிகதா காலக்ஷேப வித்வான்கள் யாரும் இப் பெரிய வாய்ப்பினைப் பெறவே இல்லை! இசையில் ஹரிகதையும் ஒரு பிரிவு தானே! இத்தனை ஆண்டுகளாக இதனை யாரும் ஏன் எண்ணிப் பார்க்கவே இல்லை? கடந்த ஆண்டுகளில் இக்கலையில் வித்வான்களே இல்லாமல் போய் விட்டார்களா?

சில ஆண்டுகள் முன்புவரை, பிரபலமாக விளங்கிய சிறந்த ஹரிகதா வித்வான்கள் இருந்தார்கள். மேலும் சொல்லப் போனுல் 45 ஆண்டுகளாக பேரும் புகழும் பெற்ற பல ஹரிகதா விற்பன்னர்கள் நம்மிடையே வாழ்ந்தார்கள். அவர்களுக்கு இப்பெரிய கௌரவத்தைக் கொடுத்திருக்கலாமே! ஹரிகதா வித்வான்கள் மட்டும் அல்ல; விதுஷிகளும் இருந்தார்கள். அவர்களுக்கு இப் பெரிய வாய்ப்பு இல்லாமல் போனது மிகவும் வருத்தப்பட வேண்டிய விஷயமாகும். இந்த ஆண்டாவது இந்த கௌரவத்தை

"ஹரிகதைக் கலேக்கு" அளித்திருக்கும் வித்வத் சபையினருக்கு என்னுடைய மனமார்ந்த நன்றியைச் சொல்லிக் கொள்கிறேன்.'

வாய்ப்பாட்டு, வீணை. வயலின், வேணு போன்ற நுண் கலைகளுக்கு சங்கீத வித்வத்சபை கடந்த 55 ஆண்டுகளாகத் தொடர்ந்து சேவை செய்து வருகிறது. இதனை உலகம் முழுவதும் நன்கு அறியும். சங்கீதக் கலை நமது பாரத நாட்டின் தொன்மையானதும் தெய்வீக மணம் கமழும் கலையும் ஆகும். இவ்வரிய கலையான சங்கீதம் பச்சைக் குழந்தை முதல், வயது முதிர்ந்தோர் வரை அனைத்து மக்களையும் ஈர்க்கும் சக்தி படைத்தது, இசையில் மயங்காதவர் யாரேனும் உளரோ! "பசுர்வேத்தி சிசுர்வேத்தி வேத்தி கான ரஸம் பணீ" என்று கூறுவர். மதம் பிடித்த வேழத்தையும் அடக்கும் சக்தி இன்னிசைக்கு உண்டு. உதயணன் வீணை இசைத்து மதம் பிடித்த யானையை அடக்கினன் என்று கூறுகிறது பிருஹத்கதை.

புராணத் தலைவர்களுள் தலை சிறந்து விளங்கிய இராவணன், பாணாசுரன் போன்றவர்கள் கூட இன்னிசையால் இறைவன் திருவருளைப் பெற்றவர்கள். "கங்காளராய் நின்று எம்மிறை நல் வீணை வாசிக்குமே" என்று அப்பர் ஸ்வாமிகள் தம்முடைய தேவாரத் திருப்பதிகத்தில் கூறுகிருர். சிவபெருமான் தாமே வீணையை இசைத்துக் கொண்டு இன்புறுகிருர் என்று அப்பர் பாடுகிருர். "ப்ருங்கி, நடேச, ஸமீரஜ, கடஜ, 'மதங்க, நாரதாதுலூ உபாஸிஞ்சே ஸங்கீத ஞானமு" என ஸ்ரீ தியாகப்ரம்மம் அருளிச் செய்கிருர். ப்ருங்கி, நடேசர், ஆஞ்ஜனேயர், அகத்தியர், மதங்கர், நாரதர், தும்புரு போன்றவர்கள் நல்லிசையின் நாதத்திலேயே அனவரதம் மூழ்கித் திளைத்திருக்கிருர்கள். இனிய சங்கீதம் மனத்திற்கு சந்தோஷத்தை அளிக்கிறது. ஆரோக்கியத்தையும் அளிக்கிறது. பாடுபவர் மனத்தையும், கேட்பவர் மனத்தையும் ஒருங்கே ஆனந்தத்தில் ஆழ்த்தக்கூடிய சக்தி இன்னிசையில் உள்ளது.

நாதத்திலிருந்து சுருதிகள், சுருதிகளிலிருந்து ஸ்வரங்கள், ஸ்வரங்களிலிருந்து பல்லாயிரக் கணக்கான ராகங்கள் என்ற கிரமத்தில் சாகோபசாகமாய் விருத்தியாகிப் பிரகாசித்து வருகிறது ஸங்கீதம், இப்படிப்பட்ட இனிய ஸங்கீதத்தை அப்யாஸம் செய்ய ஸம்பிரதாயமும், சாஸ்திரங்களும் உறுதுணைகளாகும். ஸம்பிரதாயம என்பது-மகா வித்வான்களிடம் முறைப்படி குருகுல வாசம் செய்து, அவர்கள் பாடும் ஸங்கீதத்தை அப்படியே பயின்று, அடிக்கடி அவர்கள் ஸங்கீதத்தைக்கேட்டு, ரசித்து,

அந்த பாணியை அப்படியே நாமும் அப்பியாஸம் செய்வதாகும். சாஸ்திரம் என்றால்—அப்படிப் பாடுகின்ற முறையில் முக்கியமான அங்கங்கள் என்ன? எப்படி ரஞ்ஜனம் உண்டாகிறது? எப்படித் தவறினால் ரஞ்ஜனம் கெடும்? போன்றவைகளைத் தெரிந்து கொள்ள ஸங்கீத இலக்கண நூல்களை ஓரளவு கற்று அறிந்து கொள்வதாகும்.

"தற்காலத்தில் கர்நாடக இசைக்கு மதிப்புக் குறைந்து வருகிறது". இது சிலருடைய கருத்து, மிகவும் தவறானதும் கூட. சாஸ்திரீய ஸங்கீதத்திற்கு என்றுமே நல்ல ஆதரவு இருந்து வருகிறது. சிறந்த குருவினிடம். முறைப்படி குருகுல வாசம் செய்து தேர்ச்சி பெற்ற வித்வான்கள் நிறைய இருக்கிறார்கள். சாஸ்திரீய ஸங்கீதத்தைக் கேட்டு ரசிப்பவர்களும் பெருகிக் கொண்டே இருக்கிறார்கள். எனவே இந்த சாஸ்திரீய ஸங்கீதத்தின் மதிப்பு என்றும் குறையாது. இப்பேர்ப்பட்ட ஸங்கீதம் கற்பிக்கும் முறை மாற்றி அமைக்கப்பட்டால் எல்லோரும் எளிதில் சிரமம் இல்லாமல் பயில முடியும்.

இலக்கியங்களை ஓரளவு கற்றுணர்ந்த பிறகு தானே இலக்கணம் பயில வேண்டும்? ஸ்வரமேளகலாநிதி, பரத சாஸ்திரம், ஸங்கீதரத்நாகரம் போன்ற பல லக்ஷண கிரந்தங்கள் வந்தன. ஆனால் இவற்றை யெல்லாம் ஓரளவு கண்டிக்கத் தொடங்கி ஸ்ரீ வேங்கடமகி "சதுர்தண்டி பிரகாசிகை" என்ற இலக்கண் நூலை எழுதினார். ஸ்ரீ கோவிந்தர் என்பவரால் எழுதப்பட்ட 'ஸங்க்ரஹ சூடாமணி" என்னும் நூல் பெரும்பாலும் வேங்கடமகி அவர்களின் அபிப்ராயங்களையே ஆதாரமாகக் கொண்டது. ஸ்ரீ வேங்கடமகி அவர்களின் கொள்கைகளைக் கடைப்பிடித்துத் தான் ராமஸ்வாமி தீக்ஷிதர், முத்துஸ்வாமிதீக்ஷிதர், போன்ற மஹனீயர்கள் பல நூற்றுக் கணக்கான கீர்த்தனைகளையும் வர்ணங்களையும் இயற்றியுள்ளனர்.

சாஸ்திரீய ஸங்கீதத்தைப் பண்டைக்காலத்தில் முறைப்படி பெரிய வித்வான்களிடம் அப்யஸித்து வந்தார்கள். இப்பொழுது அந்தப் பழக்கம் இல்லை என்றே கூறலாம். ஸம்பிரதாய முறைப்படி வந்த இசைக் கலைஞர்கள் மிகச் சிலரே. நம் நாளில் குருவினிடம் நம்பிக்கை குறைந்து, புத்தகங்களில் நம்பிக்கை அதிகமாகி விட்டது, தனக்குத்தானே ஆசிரியனாவது என்பது அதிகமாகப் போய்விட்டது. குருகுலவாசம் என்று பெரிய கலைஞர்களிடம் நாடிப் போகும் சீடர்களுக்கு, வித்வான்களும் தங்களுக்குத் தெரிந்த எல்லா நுட்பங்களையும் இலக்கண இலக்கியங்களை

யும் வஞ்சனையில்லாமல் சொல்லிக்கொடுக்க வேண்டும். இது எவ்வளவு தூரம் நடைமுறையில் இருந்து வருகிறது என்பது ஆண்டவனுக்குத்தான் தெரியும்.

ஸம்பிரதாயமோ, குருகுலமோ எது எப்படி இருந்தாலும் நமது புராதனமான சாஸ்திரீய ஸங்கீதம் பரம பாகவதோத்தமர்கள், ஸ்ரீ தியாகப்ரம்மம், முத்துஸ்வாமி தீக்ஷிதர், சியாமா சாஸ்திரிகள் போன்ற மஹனீயர்களால் இயற்றப்பட்ட கீர்த்தனங்களாலேயே, பாடும்போதும், அவற்றை நன்கு அனுபவிக்கும்போதும், ஸங்கீத சாஸ்திரத்தின் இலக்கணமும் இலக்கியமும் அவைகளின் ராகம் பாவம் தாளம் போன்ற பல அங்கங்களும் நமக்கு பூர்த்தியாய்க் கிடைக்கின்றன. இவை தான் நமது ஸங்கீத சாஸ்திரத்தின் அரிய பெரிய பொக்கிஷங்கள் ஆகும்.

ஸங்கீதத்தில் வாய்ப்பாட்டு, குழலிசை, வீணை, நாகஸ்வரம் ஹரிகதை, நாட்டியம் போன்ற பல பிரிவுகள் உள்ளன. இவை ஒவ்வொன்றும் பற்பல சிறப்புகளைத் தன்னிடத்தே கொண்டுள்ளது. ஹரிகதையும் ஸங்கீதத்தின் ஒரு பிரிவுதான் என்பதை இங்கு குறிப்பிடுகிறேன். ஹரிகதையைப் பற்றி சொல்லவேண்டிய கடமை எனக்கு இருப்பதால் அதைப்பற்றிச் சிறிது கூறுகிறேன்.

இன்னிசையோடு, இதிஹாஸ, புராண வரலாறுகளை எடுத்துச் சொல்லும் அரியகலை நம் பாரத நாட்டில் நீண்ட காலமாக இருந்து வருகிறது. வடநாட்டில் இதற்கு ''ஹரிகீர்த்தன்'' என்றும் இதனைச் செய்கின்ற வித்வான்களுக்கு ''கீர்த்தன்கார்'' என்றும் பெயர். இந்த முறை தான் நம் தமிழ் நாட்டிலும் ஆந்திராவிலும் பரவியது. இது தமிழகத்தில் ''ஹரிகதை'' என்ற பெயர் பெற்று பிரபலமாக விளங்கியது. தமிழகத்தில் ஹரிகதைக்குப் பெரிய ஆதரவு அளித்தவர்கள் தஞ்சையை ஆண்ட மராட்டிய மன்னர்கள்.

முதலில் இந்த ஹரிகதை மராட்டி மொழியில் தான் இருந்தது. இதை முதன் முதலில் தமிழில் வெகு அழகாக செய்யத் தொடங்கியவர் தஞ்சாவூர் கிருஷ்ண பாகவதர் என்பவர். இவருடைய நிகழ்ச்சிகளில் அந்நாளில் சிறந்து விளங்கிய நாராயண சாமி அப்பா போன்றவர்கள் மிருதங்கம் இசைத்தனராம். இந்த நிகழ்ச்சிகளில், சுருதியும், லயமும், நாதமும், நிரம்பிக் கிடக்குமாம்.

மகாராஷ்டிர முறையில் அமைந்த ஹரிகதா நிரூபணங்களில் ஸாகி, திண்டி பஞ்சசாமரம், ஒவி, அஞ்சநாகீதம், கட்கா, அபங் கங்கள், மத்தகோகிலம் போன்ற சிறிய உருப்படிகள் எல்லாம் தாளத்திற்குக் கட்டுப்பட்ட அழகான விருத்தங்கள். தமிழகத் தில் அப்பொழுது சிறந்து விளங்கிய ஹரிகதா வித்வான்கள், இவற்ரோடு அருணுசலக் கவிராயர், அனந்த பாரதிகள், ராம ஸ்வாமி சிவன் போன்ற பெரியோர் இயற்றிய கீர்த்தனைகளையும், மேலும் புரந்தர தாஸர், ராமதாஸர், ஸ்ரீ தியாகப்ரம்மம், முத்து ஸ்வாமி தீக்ஷிதர், சியாமா சாஸ்திரிகள் என்ற ஸங்கீத மும் மூர்த்திகளின் கீர்த்தனைகளையும் கையாண்டு ஹரிகதையை மிகவும் பிரபலமடையச் செய்த பெருமை நம் தமிழ்நாட்டையே சாரும்.

நந்தனுர் சரித்திரம், திருநீலகண்ட நாயனுர் சரித்திரம், இயற் பகை நாயனுர் சரித்திரம், போன்ற பெரியபுராண வரலாறுகளை யெல்லாம் கதாகாலக்ஷேபம் செய்யும் நிரூபணங்களாகவே செய்து வைத்தார் கோபால கிருஷ்ண பாரதிகள். தஞ்சாவூர் கிருஷ்ண பாகவதர் தான் நந்தனுர் சரித்திரத்தை முதன் முதலில் ஹரி கதையாகச் செய்தவர். அந்தப் பெருமையும் அவரையே சாரும்.

இதே முறையைத்தான் அந்நாளில் வாழ்ந்த ஹரிகதா வித் வான்கள் பின்பற்றினர். அவர்களில் குறிப்பிடத்தகுந்தவர்கள்; ஸ்ரீ மகாவைத்யநாத அய்யர், தஞ்சாவூர் பஞ்சாபகேச பாகவதர், பண்டித லக்ஷமணுசார்ஸ்வாமி, ஹரிகேசநல்லூர் முத்தய்யா பாக வதர், திருப்பழனம் பஞ்சாபகேச சாஸ்திரிசள், என்னுடைய தத்தையார் சிதம்பரம் ஸ்ரீரங்காச்சாரியார் ஸ்வாமி, மாங்குடி சிதம்பர பாகவதர், பழநி சுப்பிரமணிய பாகவதர், சூலமங்கலம் வைத்யநாத பாகவதர், மாயூரம் ராமஸ்வாமி பாகவதர், திருவிடை மருதூர் கிருஷ்ண பாகவதர், சூலமங்கலம் சௌந்தரராஜ பாக வதர், தஞ்சாவூர் நாகராஜ பாகவதர், ஆவுடையார் கோவில் ஹரி ஹர பாகவதர், ஸ்ரீரங்கம் சடகோபாச்சாரியார், திருவையாறு அண்ணுசாமி பாகவதர், கல்பாத்தி சிவராம கிருஷ்ண பாகவதர், கும்பகோணம் வாதிராஜ பாகவதர், ராஜாராம் பாகவதர் போன்றவர்கள்.

அந்நாளில் காங்கிரஸ் தியாகியாக இருந்தார் ராஜாராம் பாக வதர். மகாத்மா காந்தியின் வரலாற்றை ஹரிகதையாக நிகழ்த்தி பெரிய புதுமையைச் செய்த பெருமை இவருடையதே. எனவே தான் சிறந்த ஸங்கீத வித்வான்கன் கூட ஸங்கீதத்தை விட்டு விட்டு ஹரிகதை அரங்குக்கு வந்தனர். அப்படி வந்தவர்கள், பெருமதிப்பிற்குரிய C. R. ஸ்ரீனிவாஸ அய்யங்கார். எண்ணப்

பாடம் வெங்கடராம பாகவதர், முத்தய்யா பாகவதர், கல்லிடைக் குறிச்சி வேதாந்த பாகவதர், பாலக்காடு அனந்தராம பாகவதர், போன்ற மகாமேதைகள் ஆவர். பெண்களும் இவர்களுக்கு நிகராக ஹரிகதைகளில் சிறந்து விளங்கினர்கள். அவர்களுள் ஸ்ரீமதி ஸரஸ்வதிபாய், பணியாய், திருக்கோகர்ணம் கனகாம்புஜம், பத்மாஸனிபாய் போன்ற ஹரிகதா விதுஷிகள் குறிப்பிடத்தக்க வர்கள்.

உயர்ந்த ஸங்கீதம், நல்ல சாஸ்திர ஞானம், பன்மொழிப் புலமை, நவரஸம் எல்லாவற்றிற்கும் ஹரிகதையில் இடம் உண்டு. இவை அனைத்தும் பூர்ணமாக ஹரிகதையில் அமையவேண்டும். அப்பொழுது தான் இந்தக் கலையை ஜனரஞ்ஜமாகச் செய்ய முடியும். ஹரிகதைகளில் ஏழுடி, உசி போன்றதாள நடைகள் சகஜமாகக் கையாளப்பட்டன, எனவே தான் புகழ் படைத்த மிருதங்க வித்வான்களான நாராயணசாமி அப்பா. தாஸ் ஸ்வாமிகள், தஞ்சாவூர் பக்கிரிப்பிள்ளை, தஞ்சாவூர் வைத்தியநாத அய்யர், உமையாள்புரம் கோதண்டராம அய்யர், தக்ஷிணமூர்த்தி பிள்ளை அழகநம்பிப்பிள்ளை, குற்ருலம் குப்புஸ்வாமி பிள்ளை, ரங்கு அய்யங்கார், பாலக்காடு மணி அய்யர், போன்றவர்கள் ஹரிகதை அரங்குகளில் மிருதங்கம் வாசித்தனர். என்னுடைய நிகழ்ச்சிகளில் ஸ்ரீ T. K. மூர்த்தி, ஸ்ரீ குற்ருலம் விசுவநாதய்யர், உமையாள்புரம் சிவராமன், போன்ற மகா மேதைகள் மிருதங்கம் வாசித்து இருக்கிருர்கள். பொதுவாக கச்சேரிகளுக்கு மாத்திரம் மிருதங்கம் இசைப்பவரால் ஹரிகதைகளுக்கு வாசிக்க முடியாது. ஹரிகதைக்கு வாசித்தவர்கள் கச்சேரிக்கும் வாசிக்க முடியும்.

அக்காலத்தில் ஹரிகதா வித்வான்கள் பரதகலையிலும் தேர்ச்சி பெற்று இருந்தனர். பாடிக்கொண்ட அபிநயமும் பிடிப்பார்களாம். இயல், இசை, நாடகம் அந்த மூன்றுமே ஹரிகதைகளில் கையாளப்பட்டு வந்திருக்கின்றன. இந்தக் கலையை வளர்க்க மேன்மேலும் பல வித்வான்கள் வரவேண்டியது அவசியமாகும். தமிழ், தெலுங்கு, ஸம்ஸ்கிருதம், மராட்டி முதலிய பன் மொழிகளில் புலமை வேண்டும். லக்ஷிய, லக்ஷணங்களோடு கூடிய நல்ல ஸங்கீத ஞானம், நல்ல சாரீரம், அனைத்தும் நிறைந்த ஆண்களோ பெண்களோ முன்வந்தால்: நல்ல காலக்ஷேப கலைஞர்களை உருவாக்க முடியும். ஹரிகதா கலைஞர்களை உருவாக்க நமது வித்வத் ஸபை போன்ற ஸ்தாபனங்கள் முன் வரவேண்டும் என்றும், அதற்கான உதவிகளைச் செய்ய வேண்டும் என்றும் நான் கேட்டுக் கொள்கிறேன். இசைக் கல்லூரிகளில் ஹரிகதையை ஒரு பிரிவாக

ஏற்பாடு செய்தால் இதன் வளர்ச்சி மேலும் உயரும் என்பதில் ஐயமில்லை.

இந்நாளில், ரசிகர்களிடையே உபன்யாஸம், ஹரிகதை, ஆகிய இரண்டிற்கும் வித்யாஸமே தெரியவில்லை என்பதனை இந்த இடத்தில் சொல்லிக் கொள்ள விரும்புகிறேன், இரண்டும் ஒன்ருகாது. ஹரிகதை வேறு, உபன்யாஸம் என்பது வேறு. உபன்யாஸம் என்பது ஒருவர் மாத்திரம் மேடையில் அமர்ந்து, மூல சுலோகங்களைச் சொல்லி, அவற்ருேடு கதையும் சொல்வதாகும். ஹரிகதை அப்படியல்ல. இதிஹாஸ புராண வரலாறுகளுக்கு ஏற்றுற்போல் ஸங்கீதம் அமைத்து, அத்துடன் மூல சுலோகங்கள், வேதப் ப்ரமாணங்கள் ஆகியவைகளை ஒப்பிட்டு, அதற்கு ஒப்ப வாக்கேயகாரர்களின் கீர்த்தனங்களைப்பாடி, எளிய முறையில் விளக்கிச் சொல்வது ஹரிகதையாகும். ஹரிகதை நிகழ்த்துபரோடு உடன் பாடுபவர்கள், வயலின், மிருதங்கம் இசைப்பவர்கள் முதலியோர் மேடைமீது இருப்பார்கள், உபன்யாஸம் செய்பவர்களால் ஹரிகதை செய்ய முடியாது. ஆனுல், ஹரிகதா வித்வான்களால் உபன்யாஸம் செய்ய முடியும்.

ஒரு சில சிவபுராணங்கள். மகாராஷ்டிர பக்த விஜயக் கதைகள், ஸ்ரீமத் ராமாயணம், பாகவதம் போன்றவை மட்டும் ஹரிகதைகளாகக் கையாளப்பட்டுவந்தன. 100 ஆண்டுகளுக்கு முன்பே சைவசமய நாயன்மார்களின் சரித்திரங்களை எல்லாம் கதாகாலக்ஷேபம் செய்யும்படி கீர்த்தனங்களை அமைத்தார் கோபால கிருஷ்ண பாரதியார், நீலகண்ட சிவன், மழவை சிதம்பர பாரதிகள், ராமஸ்வாமி சிவன் போன்ற பெரியோர்கள். நம் நாளில் மேலும் இந்தக் கலையில் ஆழ்வார்கள், சங்கரர், ராமானுஜர், நிகமாந்த மஹாதேசிகன், ஸங்கீத மும்மூர்த்திகள், புரந்தரதாஸர். ராமகிருஷ்ண பரம ஹம்ஸர், சாரதாமணி அம்மையார், விவேகானந்தர், ஸ்ரீராமலிங்க ஸ்வாமிகள் போன்ற மஹனீயர்களின் வரலாறுகள் எல்லாம் ஹரிகதைகளாக செய்யப்பட்டு வருகின்றன. இதற்கு நல்ல இலக்கியச்சுவை. உயர்ந்த ஸங்கீதம், முதலியன மிகவும் அவசியம். பற்பல பாஷைகளில் கேட்பவர்கள் விருப்பத்திற்கேற்ப பாடல்கள் அமைதல் வேண்டும்.

ஸ்வாதி திருநாள் மகாராஜா இக்கலையில் மிகவும் ஆர்வம் கொண்டவர். அனந்த பத்மநாபன் விஷயமாக நூற்றுக் கணக்கான கீர்த்தனங்கள், வர்ணங்கள்: பதங்கள். பாடியவர். "குசேலோபாக்யானம்", "அஜாமிளோபாக்யானம்", ஆகிய இரண்டு கதைகளுக்கும் அழகிய நிரூபணங்கள் அமைத்திருக்

கிறார். அவற்றில் ஹரிகதைக்கு ஏற்ற அழகான சுலோகங்கள், ஸாகிகள், திண்டிகள், பதங்கள் போன்றவற்றை அமைத்திருப்பது உள்ளத்தை நெகிழ வைக்கக் கூடியதாகும். இவற்றைப் பார்க்கும்போது, மகாராஜாவுக்கு ஹரிகதையில் எவ்வளவு ஆர்வமும், மதிப்பும் இருந்தது என்பது புலனுகிறது.

நம் நாட்டின் பழைய பண்பாடுகளுக்கு எந்தத் தீங்கும் செய்யாமல் தெய்வீகத்தையும் ஸநாதன தர்மத்தையும் காப்பாற்றுவது ஹரிகதையின் பொறுப்பாகும். இப்படிப்பட்ட ஹரிகதைக்கலைகலை அந்த நாட்களில் மகாராஜர்கள், ஜமீன்தார்கள், மற்றும் ரசிகப் பெருமக்கள் போன்றவர்களின் ஆதரவோடு திகழ்ந்து விளங்கியது. நம்நாளில் இக்கலையை சபாக்கள், அரசாங்கம், நமது வித்வத்ஸபை போன்ற பல ஸ்தாபனங்கள் தொடர்ந்து ஆதரித்து வருகின்றன, அரசும் பெரிய கலைஞர்களுக்கு உதவி அளித்தும் காத்து வருவது மிகவும் பெருமைப்பட வேண்டிய விஷயமாகும்.

சாகோபசாகமாக வளர்ந்துவரும் ஸங்கீதக் கலையில் வாய்ப்பாட்டு வீணை, வேணு, வயலின், போன்றவைகளையும், ஹரிகதா காலக்ஷேபம், நாட்டியம் முதலியவற்றையும் ஊக்குவித்துவரும் நமது வித்வத்ஸபை சுக்லபக்ஷகலைபோல் மேன்மேலும் ஓங்கிவளர ஸ்ரீரங்கநாத திவ்ய தம்பதியை பிரார்த்திக்கிறேன்.

இந்த 56–வது ஆண்டு விழாவிற்குத் தலைமை தாங்கும் கௌரவத்தை அளித்திருக்கும் வித்வத் ஸபையின் தலைவர், உபதலைவர்கள், செயலாளர்கள், மற்றும் அங்கத்தினர்களுக்கும், இங்கு குழுமியிருக்கும் ரசிகப் பெருமக்களுக்கும் மீண்டும் ஒரு முறை என்னுடைய உளம் நிறைந்த நன்றியைத் தெரிவித்துக் கொள்ளுகிறேன்.

———

CONFERENCE SOUVENIR

The Souvenir of the 56th Conference, which was brought out on the opening day, contained programmes of the whole conference, the concerts, illustrated supplements and an account of the Music Academy and its activities. It also contained the following articles . Flight of Sowkhya by K. Chandrasekharan : Bharati and the Fine Arts by T. S. Parthasarathy : A True Rasika: Kasturi Srinivasan by Kay Cee : A Doyen among Harikatha Exponents by T.S.P. : Are Svati Tirunal kritis Apocryphal ? by Dr. S. Venkitasubramonia Iyer : The Art of Subbareya Sastri by M. S. Ramaswami.

56TH CONFERENCE

EXPERTS' COMMITTEE MEETINGS, 1982-83

AGENDA OF THE CONFERENCE

from 20th December, 1982 to 1st January, 1983

President : SRI EMBAR S. VIJAYARAGHAVACHARIAR

Monday, 20th Dec. 1982.

Songs on Sri Kapalisvarar and Karpakamba—
by Sri V. Muthukrishnan

Sri N. Ch. Krishnamacharyulu	Tyagaraja's Pancharatna kritis with 'special reference to Sadhinchene'
Sri Karaikudi Subramaniam	Demonstration of Pancha Nadais on the Vina
Sri T. K. Govinda Rao	The concept of Niraval

Tuesday 21st Dec. 1982.

Vanipriya—Marathi Abhangs and Bhavgits

Sri Nookala Chinna Satyanarayana	Non-formal training in Carnatic music
Sri Maruthuvakudi Rajagopala Iyer	Kacheri patterns - Old and New
Sri C. V. Narasimhan & Sri Chellam Iyengar	Release of a volume of Poochi Iyengar's compositions and rendering of select pieces.

Wednesday, 22nd Dec. 1982.

Raga Ranjani of Hyderabad—Songs of Annamacharya & Bhadrachala Ramadasa

Sri Titte Krishna Iyengar	Compositions of Patnam Subramanya Iyer & Tachur Singarachari
Smt. Ritha Rajan	Annaswami Sastri and his compositions
Sangita Kalanidhi T. M. Thyagarajan and students of his advanced music class	Neykarapatti Pallavi Seshayyar and his compositions

Thursday, 23rd Dec. 1982.

Nada Ranjani—Tulasidas Bhajans and verses from the Ramcharit Manas

Smt. S. R. Jayasitalakshmi	Svarakshara beauty in musical compositions
Sri B. Rajanikanta Rao	Some raga patterns of the 15th centuty and their setting in Annamacharya's compositions
Sri R. K. Srikantan	Compositions of Vina Subbanna and Mysore Vasudevacharya

Friday, 24th Dec. 1982

Smt. Jaya Sitaram & Party—Stotras on Hanuman

Dr. Mysore V. Doreswamy Iyengar.	Compositions of Mysore Vina Seshanna
Smt. Nirmala Ramachandran	Development of Bhava and Rasa in Bharata Natyam
Dr. S. Seetha	The Raga Lakshana Manuscript of Shahaji Maharaja of Tanjavur (Dr. V. Raghavan Shashtyabdapurti endowment lecture)

Saturday, 25th Dec. 1982

Sowbhagya—Kritis on Lord Venkatesvara

Sangita Kalanidhi K. S. Narayanaswami	Vina Sampradaya
Dr. R. Nagaswamy	Bharata Natyam in Tamilnadu sculptures

Sunday, 26th Dec. 1982

Sri Sharada Devi Bhajan Mandali—	Bhajans in Marathi & Hindi
Sri Umayalpuram Sivaraman	Laya Lavanyam
Sri Embar Vijayaraghavachariar	How to compose a new Hari Katha
Members of the Experts Committee	Discussions on Raga Lakshanas.

Monday, 27th Dec. 1982

Smt. Vimala Krishnamurti & Party—Sriranga Pancharatnam of Sri Tyagaraja

Smt. Shakuntala Narasimhan	Concert patterns in the two styles Carnatic and Hindustani
Sri V. P. Dhananjayan & Smt. Shanta Dhananjayan	Sringara and Bhakti in Dance
Dr. Gowri Kuppusamy	Bhajana Traditions in South India.

Tuesday, 28th Dec. 1982

Ths Soundarya Ladies Association—

Bhajans of Svati Tirunal and other devotional songs

Sri S. V. Parthasarathy	The Traditional way of singing Ragas
Dr. R. Satyanarayana	Haripala Deva's 'Sangita Sudhakara'
Dr. S. Venkitasubramonia Iyer	Iraiyimman Tampi and his compositions

Wednesday, 29th Dec. 1982

Krithika Bhajan Mandali—Tiruppukazh

Sri S. Rajam	Changes in the ragas of some Tyagaraja kritis
Dr. P. Venugopala Rao	Adibhatla Narayana Das & his works.
Smt. Gomati Viswanathan	Sangatis—their origin and evolution.

Thursday, 30th Dec. 1982

Thiruvaranga Kuzhuvinar — Divya Prabandham and Rama Nataka kirtanas

Sri S. R. Janakiraman	Pallavi demonstration in Shanmukha Tala
Dr. Padma Subrahmanyam	The Concept of Nritta in Natya Sastra.
Smt. Vidya Shankar	Shades of srutis in Svaras

Friday, 31st Dec. 1982

Smt. Kamala Sitaram & party — Bhajans of Mirabai, Surdas & Kabirdas

Smt. R. Vedavalli	Todi raga as handled by Tyagaraja
Sri T. V. Rajagopalan	Raga svarupa - What is in a name?
Members of the Experts Committee	Discussions on Raga Lakshanas

Saturday, 1st Jan. 1983

Students of the Teachers College of Music, Music Academy— Tiruppavai and other devotional songs

Sri T. S. Balakrishna Sastrigal	Spiritual and Moral Influence of Harikatha

Concluding Function

Meetings of the Experts' Committee

20th DECEMBER, 1982

The first day's meeting of the Experts' Advisory Committee of the Music Academy, convened in connection with its 56th Annual Conference, commenced today with the rendering of devotional songs on Kapalisvara and Karpakamba of Mylapore by Sri V. Muthukrishnan. Vidwan Embar Vijayaraghavachariar, President of the Conference, was in the chair.

Sri Muthukrishnan sang padikams composed by Appar, Sambandhar and Dandapani Swami in Tamil panns and Carnatic ragas as also ' Kapali ' (Mohanam) and 'Karpakame' (Madhyamavati) by Papanasam Sivan.

Sri. N. Ch. Krishnamacharyulu of Vijayawada presented a lecture demonstration on the Pancha Ratna kritis of Tyagaraja with particular reference te ' Sadhinchene ' in Arabhi. He was of the opinion that after singing the ettugada svaras and sahitya in each charanam, musicians should revert back to the pallavi ' Sadhinchene ' and not to ' Samayaniki ' as is being done. He said that this would be more appropriate to the prosodical arrangement of the kriti and also to the commencing word ' Sadhinchene' which meant that the Lord ' achieved what he desired ". Vidwan T.K. Govinda Rao and Dr. S. Ramanathan also spoke on the subject and said that the present arrangement found in Sadhinchane was found in certain varnams like ' Viriboni ' where swaras followed the first line of the Charanam.

Sri Karaikudi Subramaniam gave a demonstration of Pancha Nadais on the vina. He explained that ' nadai ' or ' gati ' referred to the pace of music corresponding to a certain number of pulses per beat. The five 'nadais' in vogue included Tisra Nadai one beat (3 pulses), Chatusra (4 pulses), Khanda (5 pulses), Misra (7 pulses) and Sankirna (9 pulses). He took up the varnam ' Karunimpa ' in Sahana and played the last chittaswara of the charanam on the Vina in all the five nadais to illustrate cross rhythmic awareness.

Sri T. K. Govinda Rao delivered a talk on 'the concept of niraval ' and demonstrated his points by singing snatches from

different kritis. He pointed out that sruti (constant listening), yukti (innovation) and anubhava (experience) directed niraval along the right channels. Singing niraval in the madhyama kala for the charanam of the kriti 'Intaparaka' in Mayamalavagoula (Anayya), Sri Govinda Rao stressed that great care should be taken not to elongate the vowels in the sahitya as, otherwise, the words might yield wrong meanings. Talas like the Desadi, handled by Tyagaraja, gave excellent scope for interesting niravals. Niravals should also follow the natural contours of the raga concerned as they are found in its alapana aspect.

21st DECEMBER 1982

The second day's meeting of the Experts' Committee of the Academy commenced with the singing of Marathi Abhangs and Bhavgeet by the Vanipriya group of ladies. The songs rendered included Abhangs composed by Samartha Ramadasa (Telang), Namadeva (Bhimpalas), Janabai (Pahadi), Tukaram (Jhanjuti) and Brindavani (Sarang) and a Bhavgeet by Magdulkar (Madhuvanti). The programme was conducted by Sri P. S. Srinivasa Rao.

Sri Titte Krishna Iyengar, member of the Experts Committee, presented a lecture demonstration on some rare compositions of Patnam Subrahmanya Iyer and Tachur Singaracharya. He pointed out that Patnam Subrahmanya Iyer was rightly famous for his handling of the Begada raga and sang snatches from the composer's compositions to illustrate his points. He sang the rare Ata tala varnam 'Marachiyitlundedi' by Patnam Subrahmanya Iyer which contained the quintessence of Begada. He then sang an alapana of Kalyani in the old style and rendered the kriti 'Devi Minakshi' by Tachur Singaracharya.

Sri Maruthuvakkudi Rajagopala Iyer read a paper on 'Kacheri pattern - old and new'. He said that although many changes had taken place in the present day concert pattern, it was not correct to say that classical music was on the decline. Carnatic music was getting more broadbased, new ragas and compositions were coming into currency and both musicians and students were becoming more enlightened.

A collection of the compositi ns of Poochi (Ramnad) Srinivasa Iyengar, edited by Sri Salem Chellam Iyengar, was released

by Sri C. V. Narasimhan, former Under-Secretary-General of United Nations. The volume comprised eight varnams, 25 kritis, seven javalis including one each in the rare talas 'Lakshmisa' and 'Ragavardhani', one Kavadichindu and one Navaratnamalika, many of them being published for the first time. Sri Narasimhan explained that the notation of the compositions was obtained from a rare Grantha manuscript which belonged to Salem Doraiswami Iyengar, a direct disciple of Poochi Iyengar. A Xerox copy of the manuscript was presented by Sri Narasimhan to the Music Academy for its archives and the first printed copy of the book to Sri Embar Vijayaraghavachariar.

Vidwans B. Rajam Iyer and Chellam Iyenger rendered select compositions from the book, accompanied by Sri Viraraghavan (violin) and Sri Dindigul Ramamurti (Mridangam).

22nd DECEMBER 1982

The Raga Ranjani group of ladies from Hyderbad rendered kritis of Tallapakkam Annamacharya and Bhadrachala Ramadasa at the commencement of today's meeting of the Experts' Committee. The songs presented included 'Ippuditu' (Bauli), "Rajivanetraya' (Nathabhairavi), Bhajare Manasa" (Karnataka Devagandhari) and 'Nandabalam' (Brindavana Saranga).

Sri Nookala Chinna Satyanarayana, Principal of the Government College of Music and Dance at Hyderabad, gave a lecture demonstration on "Non-formal training in Carnatic Music'. He said that while the customary way of commencing training with sarali, alankara and gitas was allright for young students, a simpler and direct method of teaching was called for in respect of grown-ups and foreigners who desired to learn music within a limited period of time. He was experimenting with a new method under which simple songs like the Divyanama kritis would be taught first and after the student gained some experience, he would be gradually initiated into the higher aspects of music. The speaker sang snatches from a number of songs illustrating his points.

Sangita Kalanidhi T. M. Thyagarajan, Principal of the Teachers' College of Music of the Music Academy, spoke on the life and works of Neykarappatti Pallavi Seshayyar (1842-1909). Seshayyar was the son of Subbayyar, a direct disciple of Tyagaraja.

He was a past-master in the art of Pallavi exposition and some of his intricate Pallavis have passed into musical history.

Seshayyar was also the author of dozens of compositions which include chauka varnams, kritis and tillanas. He has handled with great ease rare ragas like Senavati, Pushpalatika and Suddha, the last-named being a janya of Simhendramadhyamam.

Students of the advanced class run by Sri Thyagarajan sang selected compositions of Seshayyar which included "Enta vina vintu" (Suddha), "Eelagu" (Nagasvaravali), and "Intavadani" (Vakulabharnam).

Smt. Ritha Rajan, Music Lecturer of Queen Mary's College, gave a lecture demonstration on Annaswami Sastri (1827-1900) and his compositions. Annaswami Sastri was the grandson of the great Syama Sastri and carried on the family tradition of music and composition with distinction. His compositions were of sterling quality. By way of illustration, the speaker sang "Karuns Katakshi' (Todi Varnam), "Ninnekori" (Kambhoji Ata Tala Varnam) and "Inkevarunnaru" (Sahana kriti). Smt. Vidya Shankar complimented Smt. Ritha Rajan on her fine presentation.

23rd DECEMBER 1982.

The fourth day's meeting of the Music Academy's Experts' Committee commenced with the rendering of some Bhajans of Tulasidas and verses from the different kandas of Tulsi Ramayana known as the 'Ramcharit Manas' by the Nada Ranjani group of ladies. The songs sung included 'Gayiye Ganapati' (Bhupali), "Rama japa" (Desh), "Ramachandra Kripalu" (Jhanjuti Kalyan) and verses in Vibhas, Patdeep, Telang, Kapi, Shankara and Sindhu Bhairavi.

Smt. S. R, Jayasitalakshmi, Asst, Professor of Music, Queen Mary's College, presented a paper on 'Svarakshara beauty in musical compositions". She said that to enrich both the musical and the sahitya values of musical forms, many additional angas were added from time to time by composers. These included chitta svara, viloma chitta svara, solkattu svara, svara sahitya, svarakshara and other decorations. Svarakshara is a sabdalankara in which there was a confluence of the svara syllable and identical or like-sounding syllable in the sahitya. Composers who

have fitted in beautiful svarakshara in their compositions included Syama Sastri, Subbaraya Sastri, Svati Tirunal, Subbarama Dikshitar and Papanasam Sivan. Svarakshara is found to a limited extent in the kritis of Tyagaraja also. Walajapet Venkataramana Bhagavatar's svarajati 'Ha Nayaka' in Senchuruti is full of brilliant svarakshara. Varnams, padams and even javalis contain svarakshara.

Sri B. Rajanikanta Rao, Producer Emeritus of All India Radio, presented a lecture-demonstration on "some raga patterns of the 15th century and their setting in Annamacharya's compositions". He pointed out that Annamacharya had composed in ragas like Desalam, Kondamalahari, Hejjajji and Samantam. Scholars had to reconstruct the svarupa of these ragas from available specimens of Annamacharya's compositions and by consulting lakshana works. Sri Rao sang a number of examples from Annamacharya's lyrics to illustrate how these ragas figured in the 15th century and later went into disuse by the passage of time.

Sri R. K. Srikantan, member of the Experts' Committee, presented some compositions of Vina Subbanna and Mysore Vasudevacharya and explained their musical specialities and literary beauties. Both were asthana Vidwans of the Mysore Samsthanam and had composed in many musical forms including kritis, varnams and tillanas. Vasudevacharya's varnam on Ganapati in Kanada is the only piece of its kind. Sri Srikantan sang a number of compositions including a Tillana by Vasudevacharya in Charukesi in vilamba kala.

24th DECEMBER 1982

The fifth day's programme commenced with singing of stotras on Hanuman by Smt. Jaya Sitaram and sisters. Sri Embar Vijayayaraghavachariar was in the chair. The group rendered 'Vira Hanumate' (Kanada), " Pahi Ramaduta ' (Vasanta Varali) " Anjikin Yatakayya " (Purandara Dasa) and " Munnai Ilankayil " (Senchuruti).

Vidwan Dr. Mysore Doreswamy Iyengar presented a lecture-demonstration on Vina Seshanna and his compositions. Seshanna (b. 1852) first learnt Vina from his father Chikkaramappa, a descendant of Adiyappayya of 'Viriboni' Varnam fame. At the age of ten he could sing difficult pallavis. He also learnt vocal music

under Mysore Sadasiva Rao. His ' meettu ' was so mature that only the purest sound emanated from his instrument. His mano-dharma was rich and he had a mastery over intricate talas. He has handled talas like Khanda, Dhruva, Khanda Mathya, Misra Triputa, Sankirna Mathya and others.

Seshanna's compositions include Svarajatis, nine varnams, 16 kritis and 17 tillanas. His Senchuruti tillana is very popular in the music field. Dr. Doreswamy Iyengar sang and played on the Vina a svarajati in Kambhoji, a Varnam in Saveri, 'Emani delupudura ' in Vachaspati and three tillanas in Todi, Sankara-bharanam and Kapi. Sri S. Parthasarathi spoke on the excellence of the lecture demonstration.

Smt. Nirmala Ramachandran presented a lecture demons-tration on the ' development of bhava and rasa in Bharata Natyam'. She said that the concept of bhava and rasa was unique in the arts of India, particularly in dance. The dencer should first sing and then bring out the meaning of the song by appropriate gestures of the hand and eye movements, her feet keeping the tala or rhythm. By way of illustration, she performed abhinaya to 'Ethaikandu' (Kalyani), 'Maname Bhushanamu' (Sankarabharanam), a sloka from Krishna Karnamrita and 'Taye Yasoda' (Todi).

Dr. S. Seetha, Head of the Department of Indian Music, Madras University, delivered the Dr. V. Raghavan Shashtyabda-purti Endowment lecture on the 'Raga Lakshana Manuscript of Shahaji Maharaja of Tanjavur'. Shahaji (1685–1712) was a muni-ficent patron of the arts and literature and was known as 'Abhinava Bhoja'. He appears to have consulted musicians of both the Hindustani and Carnatic schools and had a Telugu manuscript prepared on the lakshanas of ragas current in his time which is now available in the Sarasvati Mahal Library at Tanjavur. Dr. Seetha, who had done extensive research about the music of the Nayak and Mahratta periods at Tanjore, had recently publi-shed a comprehensive work 'Tanjore as a Seat of Music', covering the 17th, 18th and 19th centuries. In her lecture Dr. Seetha covered many of the ragas described in Shahaji's manus-cript, explained their lakshanas and sang snatches of their alapanas to illustrate their svarupas.

Sri Embar Vijayaraghavachariar praised the excellent work done by Dr. Seetha and her fine presentation of a difficult subject.

25th DECEMBER 1982

The Sowbhagya group of ladies provided devotional music at the commencement of today's meeting of the Experts' Committee of the Music Academy by singing selected songs of Tallapaka Annamacharya and a song of Suddha Satvananda. The compositions presented included 'Narayana te Namo Namo' (Raga Malika), 'Chalada' (Hamsadhvani), 'Brahma gadigina' (Mukhari) and 'Karunai purintidum' (Sivaranjani-Suddha Satvananda).

Vidwan K. S. Narayanaswami of Bombay presented a lecture demonstration on 'Vainika Sampradaya' with suitable illustrations on the Vina. He pointed out that the word 'Sampradaya' meant the traditional handing down of an art from generation-to generation. So far as the Vina was concerned, it formed the basis for explaining musical theory and many lakshana works commenced with a chapter on the Vina. Many musical features like the 'Tanam' had their origin from the Vina which was the instrument par excellence of Carnatic music. The correct technique of playing the Vina could be learnt only from a competent Guru. By way of illustration Sri Narayanaswami played Tanam in the five ghana ragas Nata, Gaula, Arabhi, Varali and Sriraga. The speaker said that several rakti ragas were specially suited for the Vina and played kritis in Purnachandrika, Ritigaula, Asaveri and Punnagavarali in the vilamba kala to show how they brought out the nuances of these ragas.

Dr. R. Nagaswamy, Director of Archaeology of the Govt. of Tamilnadu, presented a feature on 'Bharata Natyam in Tamilnadu sculptures'. He said that several temples in South India had sculptures exclusively depicting different Bharata Natyam poses with great clarity and vigour. These temples included those at Chidambaram, Tanjavur, Kumbakonam and Vriddhachalam. In fact, most of the 108 karanas mentioned in the Natya Sastra are found depicted in temple sculptures in Tamilnadu. Karanas found mention even in the Tevaram verses of Appar and others. The practically unknown Tantonri and Kailasanatha temples at Kanchipuram have beautiful sculptures of Bharata Natyam poses. The Big Temple at Tanjavur, built by Raja Raja Chola, is a storehouse of dance sculptures. The karana sculptures in the Sarngapani temple at Kumbakonam had the

names written below them. Dr. Nagaswamy exhibited a large number of slides to illustrate his lecture.

26th DECEMBER 1982

The meeting of the Experts' Committee of the Music Academy commenced today with the singing of bhajans in Hindi and Marathi by the Sharada Devi Bhajan Mandali. The songs rendered included 'Narayana', 'Jaya Kamale', 'Sangate', 'Nandanandana' and 'Prabhu Teri',

Vidwan Umayalpuram Sivaraman presented a feature on Tala, entitled 'Laya Lavanyam'. He said that the rhythmical patterns of the other systems of music in the world represented just a fraction of the talas found in Carnatic music. He enumerated the Tala Dasa Pranas and explained the role played by them in shaping different talas. He then described the angas of the Simhanandana tala, the longest among the talas of Carnatic talas and had it demonstrated by his disciple Sri Gopinath.

Speaking about the talas of Hindustani music, Sri Sivaraman mentioned the different gharanas like Kirana, Jaipur, Rampur, Agra and Patiala gharanas. He described the features of the chautal (12 beats), Dhamar (14), Ektal (12), Tintal (16) Jhaptal (14), Deepchandi (14), Dadra (6) and Keherva (4). By way of illustration, Sri Rajkumar Bharati, great grandson of Poet Subrahmanya Bharati, sang a khyal in Tintal to which Sri Sivaraman provided accompaniment on the Mridangam.

The speaker then described the time measures adopted in Western music and the feature called syncopation. Miss. Carolyn Halsted from U.S.A. demonstrated the meters and syncopation by singing a folk song,

Sri Sivaraman then demonstrated how a Mridangam Vidwan should provide accompaniment to the main performer in a concert. He played for Vidwan S. Ramanathan who sang 'Darini telusukonti' (Suddha Saveri) of Tyagaraja with all its sangatis.

Sri Embar Vijayaraghavachariar, President of the 56th Conference, presented a lecture demonstration on 'How to compose a new Harikatha'. He said that the Harikatha as an art form was

completely different from Upanyasam or Pravachana. A Harikatha was a musical discourse to perform which the artiste must have a sound knowledge of Hindu sacred lore, a good memory and ability to sing suitable compositions in different languages.

By way of illustration, Sri Vijayaraghavachari presented the life of Tirukkachi Nambi in the form of a Harikatha. Tirukkachi Nambi, who hailed from Poonamallee, belonged to the Vaisya community and was a disciple of Alavandar (Yamunacharya). He also became the first acharya of Ramanuja when the latter was in need of advice on spiritual matters. The life of Nambi had not been performed as a Harikatha before.

Sri Embar sang a number of new compositions to embellish his performance.

27th DECEMBER 1982

Smt. Vimala Krishnamurti and party sang the Sriranga Pancharatnam of Tyagaraja at the commencement of today's meeting of the Experts' Committee. The Srirangam group comprised 'Chutamu' (Arabhi), '0 Rangasayi' (Kambhoji), 'Karuna judavayya' (Saranga), 'Rajuvedale' (Todi), and 'Vinarada' (Devagandhari).

Smt. Shakuntala Narasimhan of Bombay presented a lecture demonstration on 'concert patterns in the two styles - Carnatic and Hindustani'. She said that although both the styles traced their origin to the same fountainhead, they had evolved into two distinct streams that showed points of similarity as well as differences. A Hindustani concert began with a slow exposition and was built up to a crescendo of fast speed. On the other hand, a Carnatic concert began with compositions set in a brisk pace and pieces in slow tempo followed later. These sequences were linked with the character of the gamakas that dominated the two styles. The glide (jaru) type of gamakas used in Hindustani music admitted of slow elaboration while the sphuritam, nokku and other gamakas of Carnatic music are effective in the fast tempo.

The speaker said that the use of light classical items like Thumri in between classical khyals was a feature of Hindustani music whereas in Carnatic music the corresponding items were invariably relegated to the latter part of a concert.

By way of demonstration, Smt. Narasimhan sang kritis and khyals in Sriranjani - Bageshri, Pantuvarali - Puriya Dhanasri, Chakravakam - Ahir Bhairav and Nata - Jog and explained the differences in approach.

Sri V. P. Dhananjayan and Smt. Santa Dhananjayan presented a dance feature on 'Sringara and Bhakti in Dance'. Speaking on the subject, Sri Dhananjayan said that Sringara was known as 'the king of sentiments' and it was wrong to interpret it as 'erotic'. The 'Gita Govinda' was written by Jayadeva, a saint who knew nothing but Bhakti. Sringara was the unfathomable beauty that emerged from love but only a mature dancer with a full understanding of the text could present it in the correct spirit. Sri Dhananjayan performed abhinaya to 'Vadasiyadi', the 19th Ashtapadi of Jayadeva to illustrate how Sringara was to be depicted with dignity and restraint. He also danced to 'Krishna nee begane' to depict the Vatsalya bhava in Bhakti.

28TH DECEMBER 1982.

The ninth day's meeting of the Experts' Committee of the Music Academy on Tuesday commenced with the singing of the Hindi bhajans composed by Svati Tirunal to which svara notation had been written by Pandit S. N. Ratanjankar. The songs rendered by the Soundarya Ladies Association included 'Devan ke pati' (Durbari Kanada), 'Nanda Nandana' (Khamaj), 'Visveswara darshana kar' (Bhimplas) and 'Ramachandra Prabhu' (Sindhu bhairavi).

Sri S. V. Parthasarathy, member of the Experts' Committee, read a paper on "the traditional way of singing ragas' and illustrated his points by presenting facets of some Carnatic ragas. He said that music can be broadly brought under the categories, 'manodharma sangita' (extempore music) and 'kalpita sangita' (composed music). The correct shades of a raga could be presented only if its svaras were sung with appropriate gamakas, as otherwise, different ragas might result. There were chhaya ragas like Manji, which had the same notes as Bhairavi, which needed careful handling if their real swarupas were to be brought out.

Dr. R. Satyanarayana, Musicologist from Mysore, delivered a tecrure on the 'Sangita Sudhakara' of Haripala Deva (12th

century), who was a ruler of Abhinavapura, probably Navanagar in Gujarat. In his work, the ruler says that he wrote the treatise at Srirangam in Tamil Nadu at the request of the musicians and dancers there. Dr. Satyanarayana said that the Sangita Sudhakara contained five adhikaranas on Nritta, Vadya, Gita etc., and mentioned 132 karanas. The king was a master of six languages and a patron of poets. The work has not been published so far and an edition edited by Dr. Satyanarayana would be published shortly.

Dr. Gowri Kuppuswamy, Head of the Department of Music, Mysore University, read a paper on ' Bhajana Tradition ' in South India.' She said that Bhajana connoted worship of the Supreme through the medium of song, verses and recitation of the name of the deity concerned, The beginnings of the Bhajana sampradaya in South India might be traced to the advent of Alvars and Nayanmars during the revival of the bhakti cult around the fifth century A. D. It was later developed by the Haridasas of Karnataka, Tallapakam Annamacharya, Narayana Tirtha and Tyagaraja. But the three founders of the present bhajana tradition were Bodhendra, Sridhara Venkatesa and Sadguruswami of the Tanjavur area who introduced the ' Nama siddhanta ' cult among devotees.

Dr. S. Venkitasubramonia Iyer of Trivandrum presented a lecture demonstration on ' Iraiyimman Tampi (1782–1856) and his compositions'. Tampi, whose 200th anniversary is being celebrated this year, was one of the Vidwan who adorned the court of Svati Tirunal and was a poet and composer of merit. His compositions in Sanskrit and Malayalam included Tana Varnas, Pada Varnas, Kirtanas, Padas and also three Kathakali plays. His poem ' Navaratri Prabandham ' describes the Navaratri festival at Trivandrum.

Smt. Saraswati Muthuswami and Dr. Bhagyalakshmi Ramachandran rendered selected compositions of Iraiyimman Tampi which included 'Amba Gouri ' (Arabhi Varnam), 'Karuna cheyvan', (Sriraga), ' Katyayani ' (Sankarabharanam) and ' Omana tinkal ' (cradle song). Vidwan C. S. Krishna Iyer complimented the singers on their excellent performance.

29th DECEMBER 1982

The Krithika Bhajan Mandali group, trained by Sri A. S. Raghavan of New Delhi, rendered Tiruppugazh songs at the

commencemeat of the tenth day's meeting of the Music Academy's Experts' Committee. Ten selected songs were sung including "Pakkarai Vichitramani" (Mohanam), "Ariyayan" (Revati) " Pakkuva Achara " (Desh) and " Iravu Pahal " (Sama).

Vidwan S. Rajam presented a lecture demonstration on ' changes in the ragas of some Tyagaraja kritis '. Tha speaker said that the ragas of certain kritis of Tyagaraja have been undergoing changes from generation to generation both in respect of their nomenclature and their lakshanas. He first sang ' Chetulara ' in Nathabhairavi and pointed out that the raga was not Bhairavi as only the Suddha Dhaivata was presented in the kriti. The raga of ' Prananatha ' was Sulini with Shatsruti Rishaba and not Sankarabharanam as commonly believed. Some of the ragas handled by Tyagaraja contained vivadi svaras and there was no point in trying to replace them, to remove what was called ' vivadi dosha '. Sri Rajam sang ' Lemi delpa ' (Pavani) and ' Edari sancharintura ' (Kantamani) to illustrate how vivadi notes were to be handled. In his view, the correct raga of the kriti ' Ne morabettite ' which he sang, should be Rupavati and not Todi.

Dr. P. Venugopala Rao, Regional Officer of the American Institute of Indian Studies, gave a lecture demonstration on ' Adibhatla Narayana Das and his works.' Dr. Rao was assisted by Sri Sangita Rao, Music Director of Kuchipudi Arts Academy, and his daughter Kumari Padmavati who sang some compositions of Narayana Das, accompanied by Sri Govindarajan on the mridangam.

Dr. Rao said that the Adibhatla Narayana Das (1864–1945) was the most renowned Harikatha exponent of his time. He had a good command over Sanskrit, Telugu and even Persian and was a poet of rare merit. He was the first Principal of the Music College at Vizianagaram and composed many charitrams in the form of Harikathas with suitable songs written by himself. He performed a Harikatha in 1927 at the All India Music Conference at Madras which later became the Music Academy. Narayana Das' masterpiece was his ' Yathartha Ramayana ' in which he had shown his tremendous skill in music and tala with a different stamp of his own. Sri Sangita Rao and Kumari Padmavati rendered compositions of Narayana Das from the various Harikathas written by him.

Smt. Gomati Viswanathan, Reader in Carnatic Music at the Delhi University spoke on 'Sangatis—their origin and development'. She said that musicians should adhere to the original sangatis of kritis if their beauty was to be preserved intact and not add sangatis borrowed from other kritis in the same raga. Sangati was a feature not found in Hindustani music. Even in Carnatic music, many sangatis are found only in the kritis by Tyagaraja who has practically exhausted their possibilities. Smt. Viswanathan sang a number of kritis to illustrate her points.

30th DECEMBER 1982.

The Tiruvaranga Kuzhuvinar group sang verses from the Nalayira Divya Prabandham and kirtanas from the Rama Natakam of Arunachala Kavi at the commencement of Thursday's meeting of the Experts' Committee at the Music Academy. Commencing with 'Pallandu' in Nata, the group sang 'Virperu' (Bauli) 'Aravamude (Navaroz),'Yaro ivar yaro (Saveri) and 'Parabrahmam'(Gaulipantu).

Prof. S. R. Janakiraman of Tirupati presented a lecture demonstration on the Shanmukha Tala and sang a pallavi in the raga Shanmukhapriya. He explained that the Shanmukha tala, invented by himself, was a rare time measure which had a duration of 56 aksharakalas and had the anga sequence of plutam-guru-laghu-guru-laghu-guru-plutam. The anga plutam figured both at the commencement and at the end of this Tala. It can also be called 'a saptanga tala' as there were seven angas in it. The pallavi presented by Sri Janakiraman started after the lapse of three aksharas in the ghata of the first plutam, the pada garbham 'Namaste' falling on the sasabda laghu of the second guru, the padagarbha visranti being six aksharas. Sri Embar Vijayaraghavachariar complimented the speaker on the excellent presentation of a difficult pallavi.

Smt. Vidya Shankar spoke on the 'shades of srutis in svaras' and illustrated her points with the help of a vina. She said that just as the seven colours had a large number of shades, each swara had a variety of shadas and demonstrated that. though there were only 24 srutis used as a broad frame work, the shades resulting from their combinations were far more.

Another point made by the speaker was the connection between music and mathematics. Whereas amateur musicians

followed the mathematical components of music in an orderly way, in the music of great masters, one could see that mathematics was a natural component. The derivation of the srutis was explained by the speaker in a simple manner starting from harmonics. How swaras were formed by the shades of srutis was clearly brought out. She illustrated her talk by playing on the vina the swaras and semitones occurring in well-known compositions of the musical trinity.

Dr. Padma Subrahmanyam presented a lecture demonstration on the "concept of Nritta in Natya Sastra". She said that the term 'Natya' was used to mean the total theatre and 'Nritta' was only one of its components. The term 'Nritya' came into existence later and it was not found in the Natya Sastra of Bharata with its present meaning. In Bharata's time, the whole body was used for Nritta and not certain limbs alone. There were 14 varieties of head movements and these, along with foot postures, were demonstrated by Sundari Santhanam and Uma Sriram, two students of Dr. Padma. They also demonstrated the hand gestures (Nritta hastas) and charis (co-ordinated movements of the entire leg) as mentioned in the Natya Sastra. Dr. Padma explained that a 'karana' meant the combination of a 'sthana' (stance), 'nritta hasta' (hand movement) and chari (leg movement) and not just one posture from a movement. Other dance styles like the Odissi and Kathakali and even other Asian dance styles like the Indonesian, still retained the semblance of a few karanas found in the Natya Sastra.

Nritta was not 'rasavihina' (devoid of rasa) or 'bhava vihina' (devoid of feeling) since it was itself an aspect of 'angika abhinaya' according to the Natya Sastra.

Dr. Padma demonstrated the 'Sukha Lasyam' choreographed by herself with the Todi raga as the base.

31st DECEMBER 1982

The singing of Hindi bhajans by Smt. Kamala Sitaraman and party marked the commencement of Friday's meeting of the Music Academy's Experts' Committee. The group covered the bhajans of Mirabai, Surdas and Kabirdas which included "Rama Govinda" (Sivaranjani-Kabir), "Haribina" (Hamir-Mirabai), "Maiya mori" (Bhimplas-Surdas), and "Nirbal ke bal" (Yaman Kalyan-Surdas).

Smt. R. Vedavalli presented a lecture on the subject 'Todi raga as handled by Tyagaraja' and sang snatches from a number of kritis to illustrate her points. She traced the history of the raga from the days of the ancient Tamil music in which it was known as 'Vilarippalai'. The raga found mention in many later treatises in Sanskrit with different lakshanas and descriptions. By the time of Tyagaraja, it had become a formidable major raga of Carnatic music in which almost every composer of note had tried his hand by writing different kinds of musical forms.

Tyagaraja, in particular, has composed about 30 kritis in Todi thereby exhausting all the possibilities of the raga. He has used all the seven svaras of the gamut as the starting points for his songs. Smt. Vedavalli sang portions of "Varidhi niku", "Aragimpave", "Emani matlalitivo" and other kritis to illustrate how Tyagaraja's songs formed the very foundation for the present day alapana of Todi by musicians.

Later, Vidwans constituting the Experts' Committee discussed the lakshanas of several ragas. Sri S. Parthasarathi explained the lakshana of an old raga Samanta in which there were two Dikshitar kritis 'Viswanathena' and 'Pranatartiharaya'. This raga was handled by Tyagaraja also. The raga of kriti 'Sattaleni', said to be Naganandini, is actually Samanta, a janya of Naganandini. Singing the pallavi of this kriti, Sri Parthasarathi expressed how even without the Shatsruti Dhaivata the raga has an entity different from Sankarabharana.

Dr. S. Ramanathan spoke on the raga 'Kalyanavasantam' which, he said, was a janya of Kiravani, the 21st Mela. Smt. R. Vedavalli sang 'Nadaloludai' of Tyagaraja and explained its arohana and avarohana. Sri S. Rajam sang the kriti 'Kanulu takani' in the same raga and Sri Maruthuvakudi Rajagopala Iyer sang the Umayalpuram version of the song. Sri Tiruchi Swaminatha Iyer, Sri C. S. Krishna Iyer, Sri Nori Nagabhushanam and Sri Titte Krishna Iyengar also spoke on the raga.

Raga Kalgada was next taken up and Smt. Vidya Shankar sang 'Parvati Ninnu' of Syama Sastri in this raga. Tyagaraja's kriti in Kalgada was 'Samayamu Emarake' and this was sung by Sri Maruthuvakudi Rajagopala Iyer. with the use of the note Suddha Nishada. Vidwans T. K. Govinda Rao, S. R. Janakiraman and K. S. Narayanaswami spoke on the raga.

Sri T. V. Rajagopalan, Member of the Experts'Committee gave a talk on 'Raga svarupa' - What is in a name ? He said that ragas formed the substance of Indian music and each raga had a separate identity. But there was some confusion about the nomenclature of certain ragas. He cited the instances of the same Raga, having two names like Shanmukhapriya and Chamaram and Sumadyuti and Simhendra Madhyamam. Kurinji and Mavaroz had separate identities although they had a limited range. By way of illustration, Smt. Sumitra Ratnam, Smt. Lata and Kum. Bhanu sang snatches of Dikshitar's kriti in Chhaya Tarangani, "Sri Venugopala" in Kurinji and other songs. They also sang two kritis of Lingappa Naidu, "Vandanamu Seya' in Khamas and 'Nipadakamale' in Todi.

1st JANUARY 1983

The final day's meeting of the Experts' Committee of the Music Academy commenced on Saturday with the singing of devotional songs by the students of the Teachers' College of Music of the Academy under the direction of Sangita Kalanidhi T. M. Thyagarajan. Songs in Sanskrit, Tamil. Telugu and Kannada composed by Jayadeva, Narayana Tirtha, Jnanasambandha, Andal, Purandara Dasa and Tyagaraja were presented by the students. Students of the advanced class of Sri Thyagarajan then rendered two kritis of Lingappa Naidu. Kumbakonam Sri Gopinath (Violin) and Sri T. Syamsundar (Mridangam) provided accompaniment.

Sri T. S. Balakrishna Sastrigal, the noted Harikatha exponent, delivered an upanyasam on the 'Spiritual and Moral Influence of Harikatha'. He said that Harikatha was not only a delectable form of entertainment but also a vehicle for spiritual uplift and moral edification- The Harikatha propagates the noblest ideals of humanity and therefore exponents of the art were called 'Bhagavatars'. a term that was used to denote devotees of God also. Expounding of bhakti was the life-breath of a Harikatha.

The speaker described the nine kinds of devotion known as the 'Nava vidha bhakti', described by Prahlada in the seventh skanda of the Bhagavata Purana. Saint composers like Puran-Dasa and Tyagaraja had composed kritis on each of the nine kinds of bhakti like Sravanam, Kirtanam etc. Sri Sastrigal sang a number of compositions of Tyagaraja to illustrate his points and

said that Tyagaraja was himself the noblest example of a true Bhagavata.

During the concluding function that followed, Messrs. Jemes A. Rubin, Executive Director of Pan Orient Arts Foundation, U.S,A. and Dr, Fredric Lieberman, Director, School of Music, University of Washington, who were present throughout the Conference and Festival, spoke of their impressions of the 56th Conference and said that the Madras Music Academy was a unique institution rendering yeomen service to music.

Sri K. R. Sundaram Iyer, President of the Music Academy thanked all the artistes, scholars and others who made the 56th Conference a success. He added that the Music Academy will be shortly making arrangments to have Harikatha classes to competent students desirous of learning the art.

Sri R. K. Venkatrama Sastri, Sri Nori Nagabhushanam and Sri C.S.Krishna Iyer spoke about the 56th Conference in Kannada, Telugu and Malayalam respectively.

Delivering the valedictory address, Sri Embar Vijayaraghava–chariar, President of the 56th Conference thanked the Music Academy for the honour done to him and hoped that the Academy would continue to render service to music for many decades to come.

The Sadas

The Sadas (Convocation) of the 56th Annual Conference was held in the Auditorium of the Music Academy at 4 p.m. on 1st Jan. 1983 with Hon'ble Sri N.K.P. Salve, Minister for information and Broadcasting, Govt. of India, New Delhi, in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars. The proceedings began with an invocation by Smt. R. Vedavalli.

The Sadas was convoked by Sri S. Natarajan, Secretary.

Welcoming Sri N. K. P. Salve and others present, Sri K. R. Sundaram Iyer, President of the Academy said :

"Shri N. K. P. Salve, Brahmasri Embar Vijayaraghavachariar, Distinguished Guests, Ladies and Gentlemen :

I extend to all of you this evening a hearty welcome to this Sadas (Convocation) of the 56th Conference of our Academy and wish you all happiness and prosperity during the year 1983 which commences from to-day.

This morning we concluded a 13-day Music Conference which was our 56th Annual Conference. Our festival of music and dance will, however, continue up to the 4th instant. Despite the fact that several other institutions in the City of Madras were conducting similar Conferences and music festivals, our morning sessions and concerts held later were attended beyond our expectations. As usual we presented, in our concerts, veteran vocalists and instrumentalists as well as promising young artistes who deserved to be enouraged. More than 150 artistes participated in our concerts and it is a matter for gratification that their performances were uniformly excellent and many were outstanding.

Brahmasri Embar Vijayaraghavachariar, the President of this 56th Conference, gave a lecture demonstration on "How to compose a new Harikatha" on the 26th December. His unrivalled experience in the field of Harikatha and his vast erudition were fully at play in his presentation, which was listened to in rapt attention by a large and discerning audience.

A rich fare was provided during the morning sessions of our Experts' Committee by musicians and musicologists from all parts of India, particularly from the four States of South India. A wide spectrum of subjects was covered. As the President of the Conference belongs to the Harikatha profession, one or two lectures were arranged on Harikatha subjects. Sri Embar Vijayaraghavachariar punctually attended the morning meetings every day, summed up the proceedings in his own scholarly way and encouraged the participants by his appreciative remarks.

The Sadas this evening is presided over by Shri N. K. P. Salve, Union Minister for Information and Broadcasting, who is a versatile personality with many facets. He comes from a highly cultured family of Madhya Pradesh, his parents having been well-known for their scholarship in different fields. When he was hardly seven years old, his parents gave up their life style of affluence, accepted Gandhiji's leadership in India's freedom struggle and underwent hardships and privations. Shri Salve, however, managed to continue his studies and became a Chartered Accountant, specialising in the field of taxation, He is considered today as one of the top-most taxation experts in India.

But what is appropriate to his presiding over our Sadas today is the fact that Shri Salve is not only a music lover but a versatile musician himself. He is an excellent singer and can play a number of musical instruments with expertise,

It is also equally appropriate that Shri Salve, whose mother-tongue is Marathi, will be conferring the title of " Sangita Kalanidhi " on the President of the Conference, Sri Embar Vijayaraghavachariar, who is a doyen among Harikatha exponents. The Harikatha is a unique symbol of integration between the great cultures of Maharashtra and Tamilnadu. It is a wonderful blend of the best elements of the Marathi Kirtan and the indigenous Tamil pravachanam. I am sure that Shri Salve will be interested to know that the opening verses of a Tamil Harikatha are still sung in Marathi and many compositions like Saki, Dindi and Ovi are sung during the performances, Our Harikatha artistes are acquainted with Marathi poets like Moropant and Vamana Pandit.

Our Academy is, however, greatly concerned with the gradual disapperance of veterans in the field and the lack of students

coming forward to learn the art. We have decided to take steps to encourage young men and women to get trained in the art of Harikatha and we look up to well-wishers like Shri Salve to come to our assistance.

Shri Salve's other interests include Cricket, in which he represented his school, university and province. He was recently elected as the Chairman of the Cricket Control Board of India. He has made a mark as a parliamentarian and is now Minister in charge of a key portfolio at the Centre. We are fortunate in having such a colourful personality in our midst to-day and I thank him heartily for agreeing to preside over our Sadas.

In addition to the usual Sadas awards for musicians, who had participated in concerts during the year and festival, as well as prizes for successful candidates at the competitions and certificates to students of our Teachers' College of Music, we have selected two senior musicians to be presented with Certificates of Merit and cash awards.

1. Vidwan Sri Pudukode Krishnamurti

2, Mridanga Vidwan Sri Ramnad Eswaran

Before concluding, I take this opportunity, when this Sadas is presided over by a great music lover, to address a few words to musicians of all ranks, patrons and members of our Academy, who have always readily come to our support in any important activity of ours such as Research, which is evident from our new annexe named after one of our great patrons, the late Kasturi Srinivasan of the Hindu in which Dr. Raghavan Research Centre has also been housed on the Ground Floor.

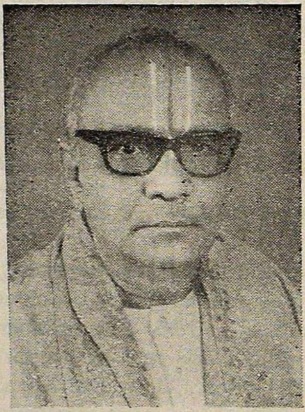
I wish to thank all our patrons who readily responded to our request for donations to complete this imposing building and also the Government of India for a grant of Rs. 1 lakh.

I request our patrons, musicians of all ranks and music lovers to consider this Music Academy as a temple of " Sangita Devata " and continue to associate with us and help us in a larger measure in our future programme of Reesearch and higher studies in the Teachers' College of Music.

Many distinguished persons have observed that institutions like the Music Academy, with the active co-operation and support of musicians of all ranks have built up a tradition extending over half a century to preserve our great heritage-which comprises Music, Dance and Fine Arts.

I once again extend to you all a warm welcome and request Shri Salve to preside over the Sadas and conduct the Proceedings.

Sri T. S. Parthasarathy, Secretary of the Academy, presented Vidwan Embar S. Vijayaraghavachariar, President of the 56th Conference.



VIDWAN SRI EMBAR S. VIJAYARAGHAVACHARIAR

"Born on 24-11-1909 at Chidambaram as the second son of renowned Harikatha exponent Chidambaram Srirangachariar; received general education up to Matriculation; studied Sanskrit and Sastras under his grand-father Embar Varadachariar and later at the Oriental Faculty of the Madras and Annamalai Universities; passed the highest Siromani examination in Vedanta and Sahitya; specialized in devotional literature in Tamil, Marathi, Telugu and Hindi; received training in music and the art of Harikatha from his father Srirangachariar; has been in the Harikatha field for nearly half a century and is one of the foremost exponents of the art; has performed at many centres in Malaysia and

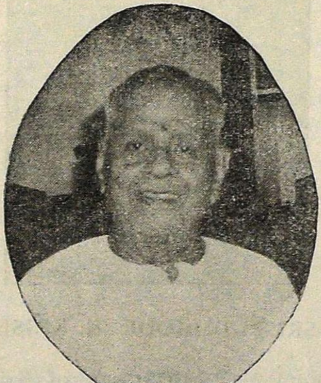
Singapore and donated the proceeds to religious charities; is noted for his vast erudition, wide repertoire of themes, wealth of musical compositions and extraordinary powers of exposition."

The President of the Sadas, Sri N. K. P. Salve, conferred the title of 'Sangita Kalanidhi' on Vidwan Sri Embar Vijayaraghavachariar and presented him with the Sanad and the Insignia of the title.

Sri K. R. Sundaram Iyer, President of the Academy, presented to Vidwan Sri Embar Vijayaraghavachariar a cheque for Rs. 3,200/- being the interest from an endowment made by Sri C. V. Narasimhan, to be awarded to the President of each year's Conference of the Music Academy, Madras.

The Academy had selected two senior experts who had done distinguished service in the field of music for the award of Certificates of Merit.

Sri S. Ramaswamy, Executive Trustee of the Academy, presented Vidwan Ramnad Eswaran.



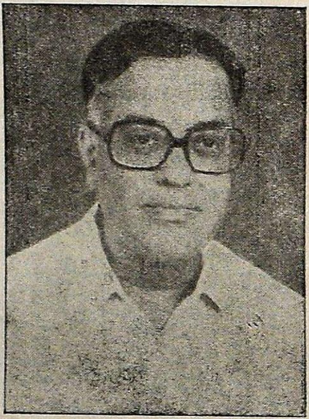
VIDWAN SRI RAMNAD ESWARAN

" Born in 1913 in a family of musicians; had his initial training in Mridangam under Sri Appadurai Iyer at Alleppey; advanced training under Vidwan Sankarasivam of Ramanathapuram: had his arangetram in the Ramnad palace in 1934; has been in the

music field for over forty years and has provided Mridangam accompaniment to all the leading artistes; worked as the first lecturer in Mridangam at the Central College of Carnatic music; worked as staff artiste in the All India Radio from 1951 till his retirement in 1975; served as Member of Audition Boards of All India Radio and Ministry of Education; honoured by the Sahitya Kala Parishat at New Delhi; known for his perfect command over Mridangam, skilful playing and valuable support to the main artiste; has trained a number of disciples who are coming up in the music field."

Sri N. K. P. Salve awarded the Certificate of Merit to Vidwan Ramnad Eswaran and a cash award of Rs. 500/-.

Sri T. S. Rangarajan, Secretary of the Academy, presented Vidwan Pudukode K. Krishnamurti.



VIDWAN SRI PUDUKODE K. KRISHNAMURTI

" Born at Pudukode in 1923; son of Krishna Sastrigal and Parvati Ammali had initial training in vocal music under Sesha Bhagavatar and Krishna Bhagavatar: had advanced training under Palghat Rama Bhagavatar for eight years; learnt the fundamentals of Hindustani music from the Gandharva Mahavidyalaya, New Delhi; received the Kerala Sangeeta Natak Academy award in 1974; served as Professor of music at the Chembai Memorial Government Music College, Palghat and at the Swati Tirunal

College of Music, Trivandrum; at present serving as Professor of Music at Kalakshetra; a veteran vocalist with strict adherence to *Sampradaya.* "

Sri N. K. P. Salve awarded to Vidwan Puducode K. Krishnamurthi the Certificate of Merit and a cash award of Rs. 500/-.

Sri N. K. P. Salve then delivered his address as the President of the Sadas during the course of which he said:

" The Madras Music Academy has been rendering a unique service to music and dance for over five decades. The Government of India was aware of its responsibility to encourage classical music but was disappointed at the younger generation not being receptive to such music. His ministry has drawn up a panel of top-ranking musicians whose prepormances would be selected in the national hook-up programme almost everday.

I congratulate all the receipients of the honours conferred today by the Music Academy ".

Vidvan Sri T. S. Balakrishna Sastrigal, Sangita Kalanidhi Sri Semmangudi R. Srinivasa Iyer and Vidvan Sri Umayalpuram Sivaraman offered felicitations to Vidwan Sri Embar Vijayaraghavachariar, Vidwan Puducode Sri Krishnamurthi and Vidwan Sri Ramnad Eswaran. The recipients of the awards thanked the Academy for the honour done to them.

Sri T. V. Rajagopalan, Trustee of the Academy, introduced the musicians who had participated in the different concerts of the Festival and had been adjudged as deserving of special awards. The President of the Sadas gave away the awards. (Vide list elsewhere).

Sri P. S. Ramachandran, member of the Executive Committee, introduced the winners of the various Music Competitions held during the Conference and the President gave away the prizes to the successful candidates (vide list elsewhere).

Sri V. K. Ramaswamy Mudaliar, Trustee, proposed a vote of thanks.

COMPETITIONS AND CONCERTS PRIZES 1982-83

COMPETITIONS	DONORS	WINNERS
1. Vocal Music; Gentlemen - Sangita Kalanidhi G. N. B. Memorial Prize	Endowed by Smt. Rajeswari Ranganathan	No Prize Awarded
2. Vocal Music, Ladies – T. R. Venkatarama Sastri Memorial Prize	Endowed by T. V. Rajagopalan	I Prize : Lakshmi Sundaram II Prize : Geetha Krishnan
3. Violin - Kasturi Ranga Iyengar Memorial Prize	Awarded by "The Hindu"	No Prize awarded
4. Veena Dhanammal Memorial Prize	Sri M. Sudarsanam Iyengar	I Prize : C. V. Jayasree II Prize : Subbalakshmi Natarajan
5. Tyagaraja Kritis Vedagiri Prize	Endowed by Smt. Lakshmi Vedagiri	I Prize : K. Sai Sankar II Prize : S. Bhuvaneswari III Prize : Anu Rajagopalan III Prize : S. Padmavathi

6.	Dikshitar Kritis Bikshandarkoil Rajagopal Pillai Memorial Prize	Endowed by Smt. Sarada Natarajan	I Prize : K. Sai Sankar II Prize : Kamali Kumar III Prize : S. Bhuvaneswari
7.	Syama Sastri Kritis Sri Uttaram Thamba Sacchidananda Prize	Endowed by Uttaram Thamba Sacchidananda	I Prize : S. Padmavati II Prize : Girija Vaithyanathan
8.	Maharaja Swati Tirunal Compositions, Murti Memorial Prize	Endowed by the R. K. Murthi Memorial Committee	I Prize : Girija Vaithyanathan II Prize ; S. Uma
9.	Modern Compositions L. Muthiah Bhagavathar Memorial Prize	Awarded by the Executive Committee of the Music Academy	I Prize : S. Padmavathi II Prize : S. Uma
10.	Tamil Songs-The 'Amarar Kalki' Prize	Endowed by Sri T. Sadasivam	I Prize : Girija Vaithyanathan
11.	Purandaradas Padas	Endowed by V. S. S. K. Tobacconist, Jaffna	I Prize : Kamali Kumar II Prize : Geetha Krishnan
12.	Kshetrajna Padas	Endowed by Mrs M. C. Rajagopal	No Prize awarded
13.	Pallavi Singing Dr. Sankaranarayana Iyer Memorial Prize	Dr. S. S. Krishnan	I Prize · Alamoori Sudha Rani

14.	Sanskrit Compositions Dr. V. Raghavan Memorial Prize	Endowed by Smt. Priyamvada Sankar	I Prize : S. Uma
15.	Divya Prabandham Lingappa Naidu Guru's Kirtanas and Tevaram - Sri Vijayaraghavalu Naidu Memorial Prize	Endowed by Vijayaraghavalu Memorial Religious and Charitable Trust, Sirkali	I Prize : G. V. Jayasri
16.	Rajalakshmi Jagannarayanan Prize for Tulasidas Songs	Endowed by S. Jagannarayanan	I Prize : R. Rathika
17.	Prize for Tamil Devotional Songs	Endowed by Sri V. Natarajan	I Prize : G. V. Jayasree
18.	U. Ramachandra Rao Memorial Prize for Mira Bai Songs.	Endowed by Sri U. Ramesh Rao	I Prize : R. Usha
19.	Papanasam Sivan's Songs Smt. Alamelu Viswanathan Prize	Endowed by Sri K. V. Balasubramaniam and Kum. Lakshmi Viswanathan	I Prize : Anu Rajagopalan II Prize : S. Sundar III Prize : S. Padmavathi III Prize : Gita Krishnan
20.	Prize for G. N. B's Songs	Endowed by Dr. Sinnathambi of Ceylon	I Prize : G. V. Jayasri
21.	T. Chowdiah Memorial Prize for for Varnams.	Endowed by Sri V. Sethuramaiah and Sri R. K. Venkatarama Sastry	I Prize : S. Uma II Prize : V. S. Balamurali III Prize : S. Bhuvaneswari

22. S. A. Venkatarama Iyer Prize for Mridangam	Endowed by Smt. Dr. S. A. K. Durga	I Prize : Vijai Siva II Prize : K. Ramakrishnan III Prize : V. Sankaranarayanan
23. Mayuram Viswanatha Sastri Prize	Endowed by Teear Vee Trust	I Prize : R. Vanathi II Prize : R. Bala

SPECIAL AWARD :

Sangita Kalanidhi Musiri Subramania Iyer Memorial Award	Endowed by Sri C. V. Narasimhan	Sangita Kalanidhi Embar Vijayaraghavachariar

CONCERTS :

1. Yogam Nagaswami Award for a senior Vocalist.	Endowed by Smt. Yogam Nagaswamy	Sri K. V. Narayanaswamy
2. Dr. Raja Sir Annamalai Chettiar Memorial Award for one or more talented musicians	Endowed by his daughter Smt. Unnamalai Achi	Sri Trichy Sankaran Smt Sikkil Sisters Sri T. N. Seshagopalan Smt T. Rukmini Sri Voleti Venkateswarulu
3. Veenai Shanmukhavadivu Memorial Award	Endowed by M. S. S. Ladies Felicitation Committee	Smt. Rajeswari Padmanabhan

4.	Sarada Krishna Iyer Memorial Award for Mid-year concerts	Endowed by Justice V. R. Krishna Iyer	Sri Anayampatti Dandapani
5.	N. V. Raghavan Memorial Award for a Senior Violinist	Endowed by Smt. Indira Ranga-swami	Sri T. S. Veeraraghavan
6.	V. T. Krishnamachari Memorial Award for Harikatha	Endowed by Sri V. K. Rangaswami	Sri S. Janakiraman
7.	Smt. D. K. Pattammal Award for a young Lady Vocalist	Endowed D. K. P. Ladies Felicitation committee	Smt. Sudha Raghunathan
8.	T. V. Subba Rao Memorial Award for the best Junior/Sub-Senior Musician	Endowed by Smt. T. V. Manjula	Smt. Vijyalakshmi of Bangalore
9.	Sri K. R. Sundaram Iyer Shashtyabdapurti Award for best Sub-Senior Musician	Award by Sri K. R. Sundaram Iyer Shashtyabdapurti Trust	Sri Vairamangalam Lakshminarayanan
10.	Sri K. S. Ramaswamy Shashtyabadapurti Award for a promising Artiste	Endowed by Smt. Akhilandeswari and Smt. Chitra	Smt. T. V. Sundaravalli

11.	Sri Coimbatore Ramaswamy Award for Junior Mridangist	Endowed by Mridanga Vidwan Coimbatore Sri N. Ramaswamy Pillai	Sri Praveena
12.	Palani Subramania Pillai Memorial Prize	Endowed by Sri Mahalingam Kolappan of South Africa, Disciple of Sri A. V. Raghu Prasad	Sri E. M. Panchapakesan
13.	Nyayapathi Sriranganayakamma Award for deserving Junior Artiste.	Endowed by Sri N. V. V. J. Swamy U. S. A.	Smt. Vijayalakshmi
14.	Nyayapathi Ranga Mannar Award	Endowed by Sri N. V. V. J. Swamy U S. A.	Kum. Usha Ananthagopalan
15.	Naum Lichtenberg Prize for a violinist/Junior/Sub-Senior	Endowment by Dr. Johanna Spector, New, York	Kum. Meera Narayanan
16.	Semmangudi Narayanaswamy Iyer Memorial Award for Junior Violinist	Endowed by Sri V. Panchapakesan	Sri K. K. Ravi
17.	Lalgudi V. R. Gopala Iyer Memorial Award for a Junior Violinist	Endowed by Lalgudi Sri G. Jayaraman	Kum. Thara Gangadharan

18. Abhiramasundari Award for a violinist (Junior/Sub-senior)	Endowed by Late Violinist Abhiramasundari	Sri Kanchana Subburatnam
19. Dr. Henry Cowell Award for the best Junior mridangist	Endowed by Dr. Henry Cowell U. S.	Sri Balaji of Bombay
20. V. R. Sambasiva Iyer Memorial Award for musician, Junior/ Sub-Senior	Awarded by Sri S. Natarajan	Sri Madirimangalam Swaminathan
21. Semmangudi Narayanaswami Iyer Memorial Award (II Prize)	Endowed by Sangita Kalanidhi Semmangudi R. Srinivasa Iyer	Abdul Azeez
22. G. V. Narayanaswami Iyer Memorial Award (II Prize)	Endowed by Sangita Kalanidhi G. N. Balasubramaniam	Abdul Azeez
23. Anonymous Special Award		Sri Ravi Kiran
24. Smt. Pankajam Rajam Award for a Musician	Endowed by Smt. Pankajam Rajam	Sri Valayapatti A.R. Subramaniam
25. S. Ramaswamy Shashtyabdapurti Endowment Award	Endowed by S. Ramaswamy Shashtyabdapurti Trust	Sri Palai C. K. Ramachandran
26. Chellapalli Ranga Rao Award for a deserving Veena Player	Endowed by Sri Chitti Babu	Smt. Nirmala Parthasarathy

TALKS AND DEMONSTRATIONS :

1.	Dr. V. Raghavan Shashtyabdapurti Lecture	Endowed by Dr. V. Raghavan Shashtyabdapurti Committee	Dr. S. Sita
2.	Suryakanthamma Memorial award for the Best Demonstration	Endowed by Sangita Kalanidhi Sri M. Balamurali Krishna	Smt. Sakuntala Narasimhan
3.	Award for the best paper, talk, etc., at Experts Committee	Endowed by Sri C. Rangarajan	Dr. P. Venugopala Rao

COLLEGE :

1.	K. V. K. Iyer Memorial Studentship in the Academy's College	Endowed by Sri G. T. Sastri	S. Latha
2.	Raja Sir Annamalai Chettiar Prize in the Academy's College for Practical	Endowed by Raja Sir Annamalai Chettiar and Raja Sir M. A. Muthiah Chettiar	S. Kausalya
3.	R. N. Sharma Memorial Prize in the Academy's College for Theory	Endowed by T. Alamelu Ammal	S. Kausalya

Vādī, Samvādī, Vivādī and Anuvādī Svara-s

N. RAMANATHAN.

The term Nāda in general means sound which is employed in speech and music, alike, but more particularly denotes musical sound alone. Nāda or musical sound is differentiated into svara-s, articulation in music being achieved by pitch relationships between sounds. One svara differs from another by sounding 'higher' or 'lower' in pitch than the other. Svara-s are related in several ways, but the most basic relationship between svara-s is that of Sthāna. When two svara-s appear to be the 'same' sound produced from two different 'levels', one is said to be 'double' the other in pitch. The two are said to originate from different sthāna-s (lit.places) in the body. Three sthāna-s are recognised in practice, the heart, the throat and the head. Svara-s produced from these regions are termed, respectively, as mandra, madhya and tāra. Thus, for every svara of the mandra variety, there is a corresponding svara of the madhya variety, which appears to be the same svara produced from a higher region. Similarly, for every svara of the madhya variety, there is a corresponding tāra svara. This basic relationship of being 'double in pitch' between svara-s helps in limiting their number to seven (primarily). Instead of going on giving different names to sounds of increasing pitch, we are enabled by the relationship of sthāna to use the same names again and again. We are able to identify any musical sound as one of the seven svara-s, belonging to one of the three sthāna-s, e.g. madhya shaḍja, tāra rishabha, mandra niṣāda. The interval which separates one svara from its corresponding svara in the next sthāna is found to be one of twenty two śruti-s, śruti being the unit of measure of a musical interval. While one complete set of svara-s is related to another by the mandra, madhya and tāra sthāna division, within a sthāna, we find other kinds of relations obtaining between svara-s. These are indicated by the terms samvādī, vivadī and anuvādī.

A piece of music is a structure built up of svara-s. Of these some are vital to the melodic arrangement. They are firmly established in the melodic structure, they occur again and again, in

fact the whole structure is built around them. These svara-s are called vādī. Other svara-s which are concordant with them, i.e. which sound pleasing in relation to the vādī-s, are called saṃvādi. They also occur frequently in the melodic structure and contribute to its rakti or pleasantness. Certain svara-s have a discordant relation with the vādī svara-s, and their occurrence in the melodic structure has to be restricted. These are called vivādī. There are still other svara-s which neither contribute to nor detract from the pleasantness of the melody. These are called anuvādi. Thus all the svara-s which can be identified in a musical structure can be classified into these four types.

The above is a general account of the four kinds of svara-s, vādī, samvādī, vivādī, and anuvādī. In this paper we intend to study the manner in which these svara relationships have been conceived and defined by thinkers from ancient times to the present. The terms vādi, etc., have been first used in connection with the music of Gāndharva, there is no mention of them in connection with the earlier Sāmans. We find the terms employed in the description of jāti-s which formed the melodic basis of ancient music. Vādī, samvādī, etc. are not listed among the jāti lakṣaṇa-s, aṃśa, nyāsa, etc, since they are not defining characteristics of particular jāti-s or melodic arrangements, but are general features of any melodic structure. The most important svara of a jāti is the aṃśa, it therefore serves as the vādi, or that which speaks, that is, occurs again and again, in a melodic structure based on that jāti.

तत्र यो यदंशः स तदा वादी । . . . तत्रवदनाद्वादी.

N.S. 28, 22-24 (Prose passage)

योऽत्यन्तबहुलो यत्र वादी वांशश्च तत्र सः ।

Datt. 18 ab.

Thus, in a melodic structure, the vādi is the amśa of the particular jāti on which it is based. Further, the samvādi and anuvādi and svara-s of the amśa should occur frequenty in every section of the song. (S. R. 1, 7, 32): The intermediate pauses within the song, either at the end of a section or within a section (sanyāsa, vinyāsa, respectively), should not be on the vivādi of the smśa svara. (A. B. on N. S. 28,73). Also, while omitting one or

two svara-s from a jāti to render it shāḍava or auḍava, as a rule, the samvādi of the amśa svara should not be omitted. (A. B. on N. S. Vol. IV, P.441). In the description of ancient melodic forms like gītaka and nirgīta we find mention of samvādi and other relations. It has been said that a section of gītaka can conclude on the amśa, or its saṃvādi or anuvādi svara. (S. R. 5,73,74 and 110). In one of the nirgīta-s, svara-s are prescribed to be produced by striking strings which are tuned to saṃvādi-s. (S. R. 6, 216 cd).

Explaining the nature of vādi, saṃvādi, etc, and their function in music, the prose passage in Bṛhaddeśī states "That from which the melody (beauty) of a rāga arises is the vādī, that which helps establish the melody of a rāga is the saṃvādi, that which helps promote it is the anuvādī, and that which destroys it is the vivādi."

यद् वादिस्वरेण रागस्य रागत्वं जनितं तन्निर्वाहकत्वं नाम संवादित्वं । ... यत् संवादिना रागस्य रागत्वं संपादितं तत्प्रतिपादि (त्वम्) नामानुवादित्वम् । ... बाधादिभिः स्वरैर्यद्रागस्य वादित्वं संवादित्वमनुवादित्वं प्राप्तं, तद्विनाशकत्वं नाम विवादित्वं . . .

Br. D. P. 13-15.

Thus, while forming a melodic structure, the different kinds of relations existing between svara-s should be borne in mind. Having made a brief reference to the role of these svara-s in melody, as conceived by ancient writers. We shall now turn to the definition of saṁvādī, vivādī and anuvādī relations by the same writers.

SAMVĀDĪ : Bharata declares in the Natyasastra that those svara-s which have 'antara-s' of nine and thirteen (sruti-s) are mutually samvādī.

ययोश्च नवकत्रयोदशकमन्तरं तावन्योन्यं संवादिनौ ।

N. S. 28, 23 Prose passage

Stating this, he gives a list of samvādī pairs in Shaḍja and Madhyama grāma-s. Dattila also gives a similar definition of the saṃvādī relation.

मिथः संवादिनौ ज्ञेयौ त्रयोदशनवान्तरौ ।

Datt.18cd.

To arrive at the correct meaning of the term 'antara', we must go to Abhinava's commentary on the Nātyasāstra. He explains the term 'antara', quoting his upādhyāya (teacher), in order to point out the error of those theorists who speak of twelve and eight śruti antara-s in connectton with saṃvādi svara-s. Taking the phrase 'antara-s of nine and thirteen' from Bharata's definition, Abhinava explains that 'antara' here qualifies svara. Antara refers to the svarūpa (form or constitution) of a svara, and not to the antarāla (interval) which separates it from another svara. Thus a svara which has a nine śruti-ed form (svarūpa) and another which has a thirteen śruti-ed form (svarūpa) are mutually saṃvādī-s.

संवादिलक्षणमाह नवकत्रयोदशकमन्तरमिति । एतच्च स्वराभिधानम् । अन्येत्वाहुः . . नवका अष्टका उच्यन्ते । स एष त्रयोदशका द्वादशा । एतावत्यः श्रुतय (स्तयो)रन्तरं ययोस्तौ संवादिनाविति । उपाध्यायस्त्वाहुः— अन्तरमिति स्वरूपं नान्तरालं, तेन नवश्रुतिकं यस्य स्वरूपं स्वरस्य यस्य त्रयोदश-श्रुतिकत्वं स्वरूपं, तौ स्वरौ परस्परसंवादिनौ ।

A.B. on N.S. Vol. IV, P. 16

The upādhyāya's explanation seems to be, that the phrase 'navakatrayōdaśakamantaram' refers to the respective structures of the two svara-s, and not to the interval between them, as interpreted by later scholars like Simhabhūpāla and Kallinātha. (Refer their commentaries on S.R. 1,3,47-51)- If we try to place the svara-s shaḍja and pañchama in a śruti maṇḍala (circular arrangement of śruti-s), we find that pañchama is on the thirteenth śruti from ṣaḍja), and ṣaḍja is on the ninth śruti (from pañchama). So pañchama has a thirteen śruti-ed form and shaḍja a nine śruti-ed form, and these two svara-s are saṃvādī-s. Nānyadeva states this clearly in the Bharatabhāshya.

श्रुतिमण्डले च नव-त्रयोदशान्तरे परस्परं संवादिनाविति ।

B.B. 5, 123, Vol.I

At the same time we find that, on the śruti maṇḍala, panchama is separated by twelve śruti-s from ṣaḍja, and ṣaḍja by eight śruti-s from pañchama. Thus those scholars who attributed saṃvāditva to eight and twelve śruti antara-s must have taken 'antara' to mean the interval between the saṃvādi svara-s.

The Bṛhaddeśī also defines the saṃvādi relation as consisting in nine and thirteen śruti antara-s, and lists pairs of saṃvādi svara-s in the two grāma-s. Some modern scholars, misled by an error in editing the text, have taken Bṛhaddeśī to prescribe an antara of seven śruti-s also as a condition for saṃvāditva. (cf. Brhaspati in Saṅgītachintāmaṇi, P.209—210; B. Rajanikanta Rao in the article 'The Importance of Consonance (Samvāditva) in the Journal of the Music Academy, 1977). The printed text of Brhaddesī reads

तत्र वादिनो मध्यमादिस्वराः । सप्तनवकत्रयोदशान्ताः संवादिनः ।

whereas it should read

तत्र वादिनो मध्यमादिस्वराः सप्त । नवकत्रयोदशान्ताः संवादिनः ।

Br.D. P. 16

The full stop should come after 'sapta' and not after 'svarāḥ'. The meaning of the passage would then be "Herein (in madhyama grāma) the vādi-s are seven, namely the svara-s madhyama, etc. Saṃvādi-s are nine and thirteen śruti-ed ones."[1] This correction of the text seems to be justified since no ancient work mentions an antara of seven śruti-s in connection with saṃvāditva. Further, following the line of ancient thinking, if we admit a seven śruti antara, then we must also admit a corresponding antara of fifteen śruti-s (22-15=7), which has also not been mentioned in any work.

After explaining what antara means, Abhinava makes some fine points about the nature of saṃvāditva. While the antara-s define the forms of the saṃvādī svara-s, the phrase 'anyonyam saṃvādinau' of Bharata describes the nature of the saṃvāditva, according to Abhinava. Two svara-s are said to be saṃvādī-s because they are Samānaśrutika, i.e. they 'speak' (sound) the same śruti (pitch position).

अन्योन्यस्येतिवचनं तावद्यस्य संवादिनौ मा भूतामिति । समानश्रुतिकत्वेन संवदनात्संवादिनौ ।

A.B. on N.S. Vol. IV, P. 17

---

[1]. I am grateful to my friend Mr. Vijayakumar Jain (research scholar, Delhi University) for pointing out this error.

Abhinava explains that this is perceived in practice, when the position of ṣhaḍja is struck or plucked before the finger is pressed for the other (saṃvadi) svara.

वीणायां च षड्जादिस्थानेऽङ्गुल्यन्तर पीडनपूर्वकमभिहन्यमाने तत्सम्पाद्य-

मिति व्यवहारः ।

A.B. ibid.

It is quite possible that Abhinava is referring here to the practice of sounding the overtone on a string by damping the fundamental. Mahārānā Kumbha seems to be elaborating this point in the Saṅgītarāja, when he states "Others mention (saṃvā-ditva between) svara-s arising out of one position, i.e., from the same position. The positions (on the string) where sa, ri, ga, etc are produced by pressing (stopping), yield pa, dha, ni, etc. by being 'pressed above' (probably lightly touched). These svara-s, (sa-pa, ri-dha, ga-ni) are mutually samvādīs. Being sounded from the same position is thus termed samvāda.

एकस्थानसमुद्भूतस्वराणां भूयसां परैः ।
समानं स्थानमुदितं समानत्वेन तद्यथा ॥
उत्पद्यन्ते स्वरा यत्र पीडनात्सरिगादयः ।
पधनित्वं श्रयन्त्येते तदूर्ध्वं पीडने कृते । (पीडनेऽकृते ?)
क्रमेणान्योऽन्यमेते तद-स्यातां संवादिनौ मिथः ।
तस्मादेकस्थानवादः संवाद इति तन्मतम् ।

S. Raja 2, 1, 1, 230-232.

Abhinava himself speaks in an earlier context of sa, ri and ga being the basic svara-s, from whose positions, pa, dha and ni are obtained by 'ūrdhva sparśa' (touching above or lightly). The relation between two svara–s born from the same position is samvāda. (A. B. on N. S.. Vol. IV. p. 14). Thus the samvādī concept is similar to the concept of sthāna seen earlier. While the concept of sthāna reduces the number of svara-s to seven, the saṁvāda concept reduces it further to the basic sum of three. Just as the seven svara-s of a sthāna become seven more by a shift of sthāna, the three svara-s, sa, ri and ga, yield three more pa, dha

and ni, through ūrdhva sparśa. Madhyama of course is a permanent fixture, being an 'avināśī' and is located in the middle, between the two trika-s (trichords) sa-ri-ga and pa-dha-ni.

Abhinava further asserts that the saṃvādī of a svara should never be omitted, since it is born from the same position. Since the condition of samānaśrutikatā, i.e, being born from the same position, is not fulfilled in the case of madhyama and niṣhada of Ṣaḍjagrāma, they are not saṃvādi-s, although they have nine and thirteen śruti antara-s. Thus, in the Ṣaḍjamadhyamā jāti, it is not wrong to omit niṣada to achieve ṣhaḍavatva, even when madhyama is the aṃśa.

संवादिनः तत एव न जातुचिल्लोपः कार्यः। अन्वर्थसंज्ञा। यथा मध्यमनिषादयोर्न संवादित्वं, सत्यपि त्रयोदश-नवान्तरत्वे। अत एव षड्जमध्यमायां मध्यमेऽंशे न षाडवस्य निषादलोपकृतस्यापवादः।

A. B. on N. S. Voi. IV, P. 17.

Extending the principle of samānaśrutikatā, in the madhyama grāma, sa and ri should arise from the positions of ma and pa. Here, therefore, rishabha and dhaivata are not samānaśrutika. Hence in the Kaiśikī jāti of this grāma, the omission of rishabha when dhaivata is the aṃśa, is not an infringement of the rule for rendering a jāti) ṣāḍava.

मध्यमग्रामे च न ऋषभधैवतयोः तेन कैशिक्यां धैवतेऽंशे ऋषभकृतस्य न षाडवस्यापवादः।

A. B. ibid.

Abhinava however hastens to add that this principle (of samāna śrutikatā) does not make known all the samvādī pairs of svara-s. That is why Bharata gives a list of samvādī pairs (see N. S. Vol. IV P. 15). This includes sa-ma besides sa-pa. ri-dha and ga-ni. This listing of samvādī pairs, says Abhinava, is to include examples which are not covered by the basic samvāda (samānaśrutika) relation. Abhinava's commentary in this context appears to be corrupt and incomplete, Some points can however be gathered from it. (1) When sādhāraṇa (accidental) svara-s occur, they should be employed in such a way that the forms,

i.e., śruti values, of the original svara-s are not affected. That is, sādhāraṇa svara-s should not be emphasised. Hence, even with the occurrence of sādhāraṇā svara-s, the samvāditva between sa and pa, sa and ma, etc. remains undisturbed. (2) The omission of a samvādī svara is sometimes allowed, depending on the nature of the aṁśa svara, while rendering jāti ṣāḍava or auḍava. Thus in the Ṣaḍjodīcyavā jāti, even with ṣaḍja as the amśa, pañchama is omitted while rendering the jāti auḍava. There is saṁvāda between ni and ma, as madhyama could be heard from the niṣhada string, when the dhātu called bindu is played,

The crux of Abhinava's comments seems to be, that there is no single principle to which the samvāda relation, could be reduced. Neither of the conditions (i.e., the condition of 13-9 antara and the condition of samānaśrutikatā) is sufficient in itself to explain all the saṁvādi pairs. Some saṁvādī |pairs fulfiil one of these conditions, some the other, and some fulfil both conditions.

Maharāṇā Kumbha interprets the phrase ' samāna śrutika ' as having the same śruti values ', i.e., the two svara-s within a grāma should have the same śruti value, besides having the thirteen-nine antara, in order to be declared saṁvādi-s. For instance, shaḍja and pañchama are both four śruti-ed, besides having nine ānd thirteen śruti antara-s with respect to each other. This interpretation is only an extension of Abhinava's explanation of samānaśrutikatā. We saw that Abhinava derives the trichord pa-dha-ni from sa-ri-ga, as the former can be heard from the same positions on the string as the latter. One set of svara-s cannot arise from the same positions as another, unless each member of the former coincides with its corresponding svara in the latter. This can be seen in the following illustration where the number between svara-s indicates the value of the interval in terms of śruti-s.

Ṣaḍjagrāma	(ni)–4-sa—3–ri — 2-ga —————————— (ma)–4-pa — 3-dha — 2-ni
Madhyamagrāma	(ga) — 4–ma — 3-pa — 4–dha —————————— (ni) — 4-sa — 3-ri — 4-ga (antara gāndhāra)

[samvāditva between dhaivata and antra gāndhāra is never spoken of, since antara gāndhāra is not recognised as a full fledged svara. It is only a sādhāraṇa svara which should be used sparingiy (alpa).]

Kumbha gives a long list of viṣama śruti pairs of samvādi-s which contradict the samaśtrutika principle. He also cites examples where, in spite of being samaśrutika, one of the two samvādi-s is omitted. (S. Raja, 2,1,1,216-245). He finally concludes that the characteristic of samāna śruti does not determine samvāditva.

तस्मात् समानश्रुतिता न संवादविधायिका ।

S. Raja, 2,1,1,245 ab.

In Bṛhaddeṣi (prose portion, P. 14), samaśrutikatā is mentioned. but the concept is not clarified by the author. The author however speaks of the role of samvadi svara-s, and in this context speaks of their interchangeabilitv. According to him, in the place of the amsa, its samvādī could be rendered, without detriment to the melody. If, in the place of ṣaḍja, which functions as the amśa, its saṁvādī, madhyama, is rendered, the melody is not affected in any way.

यस्मिन् गीते योऽंशत्वेन परिकल्पितः षड्जस्तस्य स्थाने मध्यमः क्रियमाणो रागहा न भवेत् ।

Br. D., P.14

Other pairs of interchangeable saṁvādī-s are cited. It is not clear what exactly the author seeks to convey. His intention seems to be to project sāmvāda as a concept close to sthāna, as we have already seen Abhinava do.

In Saṅgītaratnākara. we find a theory on Saṁvāda which differs from the earlier ones. Śārṅgadeva declares two svara-s to be saṁvādi-s when either eight or twelve śruti-s separate them from each other.

श्रुतयो द्वादशाष्टौ वा ययोरन्तरगोचराः । संवादिनौ तौ स्तो

S.R. 1,3,48c-49a

We saw above that Abhinava gives two interpretations of term antara, svarūpa and antarāla. Śāṅgadeva speaks of the antarāla or interval between two svara-s and therefore says 'eight or twelve śruti-s', not 'nine or thirteen'. Further, unlike earlier authors, he does not say that the saṁvādī svara-s should be separated from each other by eight and twelve śruti-s, e.g., sa from pa and pa from sa, but states that they should be separated from each other by one or the other interval, e,g. pa from sa or ma from sa. In the circular śruti maṇḍala representing the grāma system, sa and pa are found to be on the ninth and thirteenth śruti-s with respect to each other, i.e,, they are separatəd by eight and twelve sruti-s from each other. And hence both antara-s are mentioned as the condition of samvāditva. With the weakening of the grāma system, a linear conception of the svara system in which the starting point and end point do not coincide, and which incorporates vikṛta svara-s along with the seven original svara-s, seems to have evolved. This is evident from Śārṅgadeva's description of the catuḥsāraṇā process and in the listing of śuddha and vikṛta svara-s. In such a linear conception, the mutual relation of sa and pa is not seen, only the interval which separates pa from sa is seen.

Śārṅgadeva's manner of describing the interval between samvādi svara-s seems to refelect his conception of śruti itself (cf. S. R. 1, 3, 10-13ab). He seems to regard śruti as that sound which has the least audible pitch difference from another sound, i.e., two sounds which are distinguished by the least audible pitch difference are ṣruti-s. For Bharata on the other hand, śruti is the least audible pitch difference between two sounds i.e., for him śruti is an interval, not the sounds which are separated by such an interval. In line with his notion of śruti Śārṅgadeva states that two svara-s must be separated by eight or twelve śruti-s. i.e., it must be possible to produce eight or twelve sounds of increasing pitch between the two svara-s. For instance, between shaḍja and madhyama, we shall come across only eight śruti-s (pitch positions), whereas we can count nine intervals (śruti in Bharata's sense).

I ¹ I ² I ³ I ⁴ I ⁵ I ⁶ I ⁷ I ⁸ I ⁹ I

Sa 1 2 3 4 5 6 7 8 Ma

(Ri) (ga)

In Kallinātha's commentary on Saṅgītaratnākara we come across an interpretation for the difference in the 9-13 and 8-12 concepts. This explanation is different from that offered by me above. It will however be interesting and pertinent to refer to it here. It is actually in discussing the definition of Vivādī that Kallinātha presents his interpretation. Mataṅga had defined Vivādi as occurring between svara-s with two śruti intervals. Kallinatha explains that even in this definition the two śruti-s mentioned include a śruti which is the ādhāra śruti (śruti on which a svara is said to be located) of one of the two svara-s, and therefore it is actually an interval of only one śruti. Similarly the interval of thirteen–nine prescribed for Samvādī by Mataṅga actully indicated the interval of twelve-eight. (e.g., in the interval of nine śruti-s between sa and ma the ninth śruti is that on which sa or ma is located while the other eight figure in between).

"द्वयन्तरत्वाद्विवादित्वमुक्तम्" इति मतङ्गोक्तस्यापि द्वयोरेकस्वराधारश्रुत्या सह द्वयन्तरत्वस्यविवक्षितत्वादेकश्रुत्यन्तरितत्वमेवार्थः। एवम् 'त्रयोदशनवान्तरम्' इति मतङ्गोक्तस्य संवादिलक्षणस्यापि द्वादशाष्टान्तरत्वमेवार्थः।

Kalānidhi commentary on S.R. Vol. I. P. 93.

We have thus seen that the concept of Samvāda in the ancient period was similar to that of Sthāna. While the Sthāna relation conferred on two svara-s the same name (madhya shaḍja and shaḍja, for instance), the samvāda relation, without giving two svara-s the same name, conferred the same function on them, by making them interchangeable. (See Bṛ.D. P.14 quoted above). Interchangeability probably meant that a melody sung with one svara as the base could be transposed to its samvādī and sung without any change in its structure. We also saw a slight change in the definition of samvāditva which came with the gradual decline of the grāma system. We shall now turn to the vivādī relationship.

VIVĀDI SVARA-S. Both Nāṭyaśāstra and Dattilam define vivādi svara-s as those svara-s which have antara-s of two śruti-s.

विवादिनस्तु ते येषां द्विश्रुतिकमन्तरम्।

N.S. Vol. IV, P.15

द्वयन्तरौ तु विवादिनौ ।

Datt. 19b.

Explaining Bharata's statement, Abhinava points out that gāndhāra and nishāda, being two śruti-ed (dvi-śrutika), are vivādī-s of all the other svara-s (sa, ri, ma, pa and dha).

अन्तर्हितस्वरूपतो गनिद्विश्रुति, श्रुतिरूपं तेन द्विःश्रुति : (गान्धा)रो निषादश्च स्वरान्तराणां विवादिनौ सर्वेषामेव तथा बहुवचनम् ।

A. B. on N.S., Vol.IV, P.18 in. 3

After defining vivādī svara-s, Bharata cites rishabha–gāndhāra and dhaivata-nishada as examples. Abhinava explains that these two examples have been given by Bharata because of the proximity of the svara-s, ga to ri and ni to dha, and that some scholars have wrongly concluded that vivāditva exists only between these svara-s.

ऋषभगान्धारौ धैवतनिषादाविति चतुर्विधयोरुपादानं नैकट्यात् । अन्ये तूदाहरणत्वलाभाद्यथापेक्षयैव श्रुत्योर्विवादित्वमाहुः ।

A.B. on N.S., ibid.

The views of other scholars (anya) mentioned by Abhinava seem to have been quoted in later times by Śārṅgadeva (S.R. 1,3,49cd) and Kumbha (S. Raja 2,1,1, 215 cd). These scholars held that ga and ni were vivādī-s of ri and dha (respectively?). Some others held that ri and dha were also vivādi-s of ga and ni (respectively). According to this view, when ri and dha are vādī-s (amśa-s), ga and ni would be their vivādī-s respectively, and when ga and ni are vādī-s, ri and dha would be their vivādi-s respectively. This interpretation is not acceptable to Abhinava. According to him, when any of the remaining svara-s, not only ri or dha, but equally sa or ma or pa, is the vādī, both ga and ni are its vivādī-s, On the other hand when ga or ni is the vādī it has no vivādī-s, all other svara-s are anuvādī-s. (A. B. ibid. The text is a bit corrupt here). Bṛhaddeśī seems to recognise vivāditva only between ri and ga and between dha and ni (Br. D., P. 15). Elswhere he accepts general Vivāditva between ga (and ni) and other svara-s (see Anuvādī below). Incidentally Kumbha describes

the manner in which the vivādī pairs, ri and ga, and dha and ni should be handled. According to him, the vivādī svara should not be skipped or glossed over, but should be forcefully uttered (lit. sprung upon) in the ascent, followed by a descent to the vādī. Kumbha gives an illustration of this method-ri ga ga ri. dha ni ni dha.

विवादिनो लङ्घनेन न स्यादिह विवादिता। रिगगरि धनिनिधेत्येवं रूपप्रयोगत. । स्वराभ्यामूर्ध्वेश (द्वा) रेणोत्प्लुत्ये (त्यो) सु (त्सृ) त्य कृते (गति) भंवेत् ।

S. Raja, 2, 1, 1, 251cd-252.

ANUVĀDĪ SVARA-S: Almost all the ancient texts give a negative definition of the anuvādī relation. Anuvādī svara-s are those svara-s which do not have a samvādī or vivādi relationship. After describing samvādī and vivādī svara-s, they declare that the remaining svara-s are anuvādī-s. (N. S., Vol. IV, P. 15; Datt. 19a; S. R. 1, 3, 50a: S. Rāja 2, 1,1, 216ab).

Bṛhaddeśī, however, taking up anuvādī before going to vivādī, attributes a positive character to the anuvādī relation. It states that anuvāditva exists between svara-s whose śruti values diṛffer by one śruti.

अनुवादित्वं च पुनरेकश्रुत्यन्तरहीनत्वेन स्यात् ।

Br. D.., P. 14-15.

That is, a chatuḥśrutika and triśrutika svara are mutually samvādi-s. Ṣhaḍja and rishabha, being chatuḥśrutika and triśrutika respectively, have an anuvādī relation, and if one is rendered in place of the other, the beauty of the melody is not destroyed. Similarly pa-dha, sa-dha and ri-pa are anuvādi pairs, The Bṛhaddeśī however does not recognise anuvāditva between triṣrutika and dviś-rutika svara–s since, as per defintion, dvisrutika svara-s are vivādi-s of all the other svara-s.

इदानीं गान्धार निषादयोरेकश्रुत्यन्तरहीनत्वेनानुवादित्वे प्राप्ते द्वयन्तरत्वाद् विवादित्वमुक्तम् ।

Br. D; P. 15.

If one were to follow Bṛhaddeśī, the ma-pa relation would not come under any of the defined relations of saṁvādī, anuvādī and vivādī. According to Bharata and others, it would be of the anuvādī type, since it is neither samvādī nor vivādi.

Having studied the concepts of samvāditva, vivāditva and anuvāditva in the grāma system, and in the period of its decline, we shall now see how these relations were conceived of in the later Mela system.

VĀDĪ, SAMVĀDĪ, VIVĀDĪ and ANUVĀDĪ SVARA-s in the MELA SYSTEM :

SAṀVĀDĪ : We have suggested that Śārṅgadeva's description of the anuvādī relationship (an interval of 8 *or* 12 śruti–s) was made when the grāmika system had almost ceased functioning. And the writers who succeeded Śārṅgadeva seem to have been guided by him in this as in several other contexts (of. R. V. 1,37–38; S. Pār. 1,79-83; R. Kau. 1,54-56; S. Dar. 1,63-67; S.R.C. 1,34-35; R.T.V. 1,50-54; C.P. 3,136-138; S Sār. P. 15.)

The concepts of vādī, samvādi etc, had already taken shape in the ancient period, medieval authors merely extended them to the mela system. In the process we find that some of them expressed views which are valid only in the grāmika system. For instance, both Śrikaṇṭha (R. Kau. 1,56ab) and Veṅkaṭamakhī (C.P. 3, 147) hold that, inspite of the 8-śruti Interval existing between Ma and Ni, they are not samvādī-s. We have already seen the history behind this statement.

Almost all the texts of the mela period regard the svara-s conforming to the śruti arrangement of Ṣaḍja grāma as being śuddha svara-s. The other svara-s are termed vikṛta. These vikṛta svara-s also resemble the corresponding vikṛta svara-s mentioned by Śarṅgadeva. Thus, among the śuddha svara-s, sa and pa, ri and dha, ga and ni, and sa and ma are samvādi-s, Besides these, among vikṛta svara-s, sādhārana gāndhāra and kaiśiki niṣhada, and antara gāndhāra and kākali niṣhada are samvādī-s. The samvāditva of pañchama and rishabha in Madhyama grāma, spoken of in ancient texts, is expressed as a samvaditva between śuddha ṛśabha and Varāli madhyama in the later texts (cf. C. P. 3, 144-146)-

In almost all the texts which speak of the mela system, the śuddha and vikṛta svara–s are sought to be illustrated with the help

of vīṇā-s. These vīṇā-s, which are of the fretted variety, have four main stiings. The strings are tuned to śhaḍja. pañchama and madhyama svara-s. These svara-s are saṁvādi svara-s. It is this relationship ot saṁvāditva which makes these svara-s suitable for fixing other svara-s. For instance, in the vīṇā called śuddha-mela. the four strings are tuned respectively to anumandra ṣaḍja, anumandra pañchama, mandra ṣaḍja, mandra madhyama. And as Somanātha points out in the Rāgavibodha, it is the mutual saṁvādī relationships existing between these svara-s that makes them the base or foundation for establishing the remaining svaras-s on the frets. Somanātha further points out that besides the saṁvāditva obtaining between Śa,. Pa, Ṣa and Ṃa their svayambhū character also fixes them as the bases for establishing the other svara-s.

एवं संवादित्वेन तादृक्स्थापनाया प्रामाण्यमुक्त्वा तत्तन्निजश्रुतिमानेन स्थापितानामपि सपसमानां तावत्स्वयंभूत्वेनापि प्रामाण्यमाह —

Viveka on R. V. p. 67 ln. 1

'Svayambhūtva is explained by Somanātha as the quality of being self-existent i.e., occurring by itself without effort. From his detailed picture of Svayambhū śvara it is clear that Somanatha is referring to the svara-s which are heard as overtones or upper partials. These svaras are heard on the open string when the Pa, Ma or Sa fret of the string is merely touched by the left hand, without the string coming into contact with the fret.

मुक्ततन्त्रीजाः मुक्ता वामहस्ताङ्गुलिश्लेषरहिता यास्तन्त्र्यः प्रथमादयश्चतस्रः ताभ्यो जाताः सपसमा अनुमन्द्रषड्जानुमन्द्रपञ्चम मन्द्र षड्जमन्द्रमध्यमाः स्वयंभुवः ज्ञेया इति शेषः ।

Viveka on R. V. p. 68, ln. 6

While a few holes could be picked in Somanatha's statements, it has to be admitted that the concept of' Svayambhū' was not very different from the concept of ' Samānaśrutikatā ' spoken of by Abhinava. Abhinava too explained ' Saṁvādī ' as ' speaking (Saṁvādana) on the same string '.

In the course of establishing svaras on the frets of the vīṇā, with the open strings tuned to ṣa, pa, ṣa, ṃa, all the writers

encounter difficulties with the Ṣaḍja-grāmika svara intervals. The svara-s established on the frets do not conform to the shaḍja grāmika svara-s. It is only Somanātha who admits this shortcoming. He points out that since the four svara-s (Sa, Pa, Sa and Ma) sounded on open string are related as Samvadi-s, the four svara-s sounded on the first frets of the four strings should also be related as saṁvādī-s, the interval separating the first fret from the Meru (Base fret) being the same in the case of all the strings. Similarly there should be a samvādī relation between the four svaras occurring on second, third and other frets. This Somanātha admits, is not true in some cases, which he regards as exceptions. Hence he states the Saṁvāditva exists in most cases (Prāyaḥ) and that only in a few cases it is absent.

प्राय: पदेन क्वचिदेव संवादित्वं नेति सूचितम् ।

Viveka on R. V. p. 66 ln. 14

In spite of the failure to project the Ṣaḍjagrāmika on the vīnā, they continued to be regarded as śuddha svara-s, in the Meḷa system. Subbarama Dīkṣhitar's work Saṅgitasampradāya pradarśini first published in 1904 adheres to this traditional svara system. Another tradition, however, seems to have evolved, which regarded śuddha rishabha and śuddha dhaivata as being separated from ṣaḍja and pañchama respectively by an interval of two śrutis-s. Śuddha gāndhāra and śuddha niṣhāda continue to be of two śruti intervals (four śruti-s from sa and pa respectively), though the notes sounded on the same positions, chatuḥśruti ri and chatuḥśruti dha, acquire more importance (cf. Saṅgītānubhava sārasaṅgraham published in 1915). In South Indian Music, Book-I (P. 26) Prof. P. Sambamoorthy subscribes to the latter tradition while in his Book-IV (P. 110) he follows the former.

Subbarāma Dikshitar merely quotes Veṅkaṭamakhi for describing the Samvādi relationship, as he continues to follow the same svara system (S. S. P, P, 64). Prof P. Sambamoorthy explains Saṁvāditva more in the line of the West and generalises that " the effects of Saṁvādi, anuvādi, and vivādi svara-s are easily perceived when the concerned pairs of notes are sounded simultaneously." (South Indian Music Book-III P. 342). The simultaneons sounding of notes is a practice not common in Indian music.

VIVĀDĪ : The texts which deal with the mela system uniformly declare that svara–s separated by an interval cf one–śruti are vivādī–s to one another (cf R.V. 1,38ab : C.P. 3, 149). Just as in samvāditva the nine or thirteen śruti conditions were expressed by Śārṅgadeva as eight or twelve (see Samvādī in the earlier section) the same principle seems to have been extended to Vivādī also where the two-śruti interval condition has been expressed as one-śruti. Thus the one śruti condition for Vivādī stated by Somanātha and others is same as the two-śruti condition seen in Bṛhaddeśī, Nāṭyaśāstra etc. (ignoring however the interpretations given by Abhinavagupta and Śārṅgadeva).

In the Śuddha-svara system accepted by Somanātha and others Vivāditva is seen between Ri and Ga (and vice versa) and between dha and ni (and vice versa). However in Veṅkaṭamakhī's svara system (see Vīṇā prastāra below) when Antara-gāndhara is on the 12th sruti position and Kākalī–niṣāda on the 3rd (25th) śruti position, the interval between Sādhāraṇa-gāndhāra (on 10th śruti) and antara-gāndhāra as also the interval between kaiśiki niṣāda (on 1st śruti) and kākalī nishāda, is of one śruti. Hence, among the vikṛta svara-s these intervals are declared to be vivādī-s.

साधारणान्तरौ चैव कैशिकीकाकलीस्वरौ ।

मिथो विवादिनौ ज्ञेयौ विकृतेषु स्वरेष्वपि ।

C.P. 3, 150

Subbarāma Dīkṣhitar has some interesting things to say on Vivāditva. First he quotes Veṅkaṭamakhī on vivāditva. (It will be useful to reproduce here the vīṇā-prastāra given by Subbarāma Dīkṣhitar illustrating his svara system, which follows Veṅkaṭamakhi's S.S.P. p.65).

1	Ṣhaṭśruti dha - Kai. Ni -
2	
3	Kākali Ni -
4	Sa -
5	
6	
7	Śuddha Ri -
8	
9	Pañchaśruti Ri - Śuddha ga -
10	Ṣhaṭśruti Ri - Sādharaṇa ga -
11	
12	Antara gāndhara -
13	Śuddha Madhyama -
14	
15	
16	Varāli Ma -
17	Pa -
18	
19	
20	Śuddha dha -
21	
22	Pañchaśruti dha-Śuddha Ni -

He then goes on to state that Vivādi defect (doṣa) is seen while (i) ascending from śuddha ri to śuddha ga, (ii) descending from śuddha ga to śuddha ri, (iii) ascending from ṣatśruti ri to antara ga, (iv) descending from antara ga to ṣhatśruti ri, (v) ascending from śuddha dha to śuddha ni, (vi) descending from śuddha ni to śuddha dha, (vii) ascending from ṣatśruti dha to kākali ni, (viii) descending from kākali ni to ṣatśruti dha. Excepting for these eight movements, he adds, negotiating the remaining svara-s in any manner will not hamper the beauty of the melody. (S.S.P. p. 65). Subbarāma Dikṣhitar then lists the mela-s in the 12 chakra-s, in which the above eight kinds of movements are seen. The mela-s total forty (viz. Mela-s 1 to 6; 31 to 36; 37 to 42; 67 to 72; 7 ; 12 ; 13, 18 ; 19 ; 24 ; 25, 30 ; 43, 48 ; 49, 54 ; 55, 60 ; 61, 66). He points out that while singing melodies based on these melās, it is customary to observe the rule of vādi-vivādi. Explaining the vādi-vivādi rule, he continues that mostly the vivādi svaras are omitted (varja). Or else by surreptitiously employing a gamaka on the vivādi svara, it is endowed with the shade of a vādi, saṁvadi or an anuvādi svara, and thus the enemy vivādi is befriended. (S. S. P. p. 66). At a latter point (p. 92) Subbarāma Dikshitar illustrates this way of negotiating vivādi svara-s. In the phrase sa, ri, ga, ma (taking śuddha rishabha and śuddha gāndhara) the gāndhara should be omitted during the ascending movements. During the descending movements, it should be rendered with the Digujāru gamaka (the second variety of Ullasita gamaka) and oraiyika gamaka (the

second variety of Kurula gamaka). A similar procedure is to be adopted in handling the phrase 'pa, dha, ni, sa (taking śuddha dhaivata and śuddha niṣada).

In the phrase sa. ri, ga ma, (taking shaṭśruti rishabha and antara gāndhara) during ascending movements, the ṣaṭśruti rishabha should be rendered jerkily with tirupa gamaka. Ṣhaṭśruti dhaivata is also to be rendered in a similar manner, During descending movements the Ṣhaṭśruti rishabha and Ṣaṭśruti dhaivata could be dropped. Or else, the gāndhāra and nishāda should occur with rishabha and dhaivata (respectively) in a vakra pattern. Subbarāma Dīkshitar also warns that failure to render the vivādī svara-s in this customary manner will rob the music of its beauty and claims that this is the view expressed by Bharata, Matanga, etc,

இதியே பரத மதங்காதியுல மதமு

S. S. P., p. 66

This is not exactly true since Bharata and others have prescribed ways of handling not vivādī svara-s but sādhārana svara-s (N. S. 28, 35-36).

Certain interesting points come up in connection with Subbarāma Dīkshitar's observation. Since Veṅkaṭamakhi himself never speaks of any doṣha to be avoided in rendring vivādi svara-s, Subbarāma Dikṣhitar could have acquired this view from a different tradition. Further, one discrepancy which is apparent in both Veṅkaṭamakhī's and Subbarāma Dīkṣhitar's statements, is that while they are guided in their definitions of saṁvādī and anuvādī svara-s by earlier authorities like Śārṅgadeva and Bharata, their svara system is quite different from the earlier system. Apart from the big change from the Grāma to the Mela system, we observe that, while in Bharata's system there had to be a minlmum of two śruti-s separating two svara-s (as for instance, the interval between ga and ri and between ni and dha, which were declared vivādi), in Veṅkaṭamakhi's and Dikshitar's systems we find svara-s being separated from each other by even one śruti. Śuddha madhyama-antara gāndhāra, shadja-kākali nishāda are two examples (see the viṇā prastāra). While Veṅkatamakhi takes into account all dviśruitka (or 'Eka' in his language) intervals while listing vivādi svara-s, he ignores the svara-s separated by the even smaller interval, so does Dikṣhitar. Probably they are intended to be regarded as anuvādi-s.

In present day theory we observe even more interesting developments. Firstly, probably as a corollary to Dikṣhitar's enumeration of ths 40 mela-s taking vivādi svara-s, we see that these mela-s' (South Indian Music Book-III p. 62). The vivādi character can be appended only to svara-s and not to mela-s. It does not seem to be proper to designate mela-s containing vivādi svara-s as vivādi mela-s. Otherwise all the jati-s would have been called vivādi-jāti-s by Bharata, since they all cantain the vivādi-s ga and ni.

Secondly, even though we have adopted Veṅkaṭamakhl's mela scheme in principle, the svara system to which we are npplying it is different. Today śuddha rishabha and śuddha dhaivata are taken to be at an interval of two śruti-s from ṣaḍja and pañchamn respectively and not three śruti-s as Veṅkaṭamakhi and Dikṣhitar held. When such is the case, the ṣaḍja-śudha rishabha interval and pañchama - śuddha dhaivata interval should also be considered vivādi. This is not found to be so. Again, the following intervals. chatuhśruti rishabha-sādhāraṇa gāndhāra. antaragāndhāra-śuddha madhyama, pratimadhyama-pañchama, chatuḥśruti dhaivata-kaiśiki niṣāda, kākalīniṣāda - ṣaḍja - are also two śruti-ed in the present system. But these are not regarded as vivādī intervals. Kallinātha speaks of vivāditva between antaragāndhāra and śuddha madhyama and also between kākaliniṣāda and ṣaḍja (K. on S.R. Vol. I P. 93 ln. 9) Further, the ṣaṭśruti ri - antara ga interval and the ṣaṭśruti dha - kākalī ni interval which are considerrd vivādi, equal just one śruti. Thus there is no clear criterion by which we could call svara-s vivādī. As pointed out above, the two śruti (or Kallinatha's Eka srutika) condition would make even chatuḥśruti rishabha sādhāraṇa gāndhāra a vivādī interval.

If we study the svara system not in the background of its historical development, but just in isolation, it is seen that the vivāditva spoken of today is nearer to the 'Chromaticism' spoken of in Western music. Chromaticism is, in the widest sense, the use of pitches not present in the diatonic scale but resulting from the sub-division of a diatonic whole-tone into two semitonal intervals, e.g. f-g into f-f and f-g." (Harvard Dictionary, p. 164). The śuddha rishabha - suddha gāndhāra combination seems to result from a subdivision of the chatuḥśruti rishabha itself. Again the

ṣaṭśruti ri and antara ga combination seems to arise from a division of antara gāndhāra itself.

Such a comparison of our Karnatic system with Western chromaticism might appear superficial, but it can be clearly seen that the concept of vivāditva prevalent today has not resulted out of a systematic historical development.

ANUVĀDI : There is no change in the definition of anuvādī svara-s in the mela system, early or modern, from the ancient grāma system.

In conclusion, a few observations may be in order. Although the theory of samvāditva and other relations seems to have come down to the mela system from the grāmaśystem, the application of these principles to music is rarely seen.

As a result one is not able to know what the nature of the vivadi was in the early mela system. As we have seen earlier, in the grāmika system, aṁśa svara of a jāti was the vādi. Aṁśa was the fundamental (ādhāra) tonic note and in relation to that the saṁvādi-s etc. were determined. In the mela system however the shaḍja uniformly stood for the first and the tonic note. and perhaps the notion of aṁśa underwent a change. Yet in Chaturdaṇḍiprakāśikā the author classifies rāga-s according to their differing aṁśa–s (C. P. 5, 28-40). The author further mentions for certain rāga-s, the vadi, saṁvādi, and anuvādi svara-s, But most of the rāga-s for which the author designates vādi, etc. have shaḍja as aṁśa and therefore as xādi. The only exception is Bhairavi which has dhaivata as aṁśa. Even here Venkatamakhi regards Sa as the vādi (C. P. 5,95). Hence it is not very clear how the four types of svara-s function in the mela system. It is also odd to see Veṅkaṭamakhi list madhyama as one of the saṁvādi-svara-s of sa in Varāli rāga.

V. N. Bhātkhaṇḍe seems to have helda conception of vādi, saṁvādi, etc. which is quite unique. According to him (Bhātkhaṇḍe Saṅgitaśāstra Part-I p. 20-23), there could be only one vādi and one saṁvādi in a raga. The important svara in the rāga Is the vādi, also known as the aṁśa. The samvādi is a svara less important than the vādi but more prominent than the others. The saṁvādi is the fifth (not necessarily having a perfect fifth

relation). In the absence of a fifth note, the fourth note or the sixth note could function as saṁvādi-s. All the remaining svara-s are anuvādi-s. Vivādi is a svara which is a note not present in the rāga, but which figures occassionally (accidental) in it. The concept of Vādi, Saṁvādi, etc. held by Bhātkhaṇḍe came in for a lot of criticism at the hands of later scholars (Saṅgita chintāmaṇi Section-I, ch. 10; Saṅgitāñjali, Part-IV, p. 12).

Prof. P. Sambamoorthy (South Indian Music, Book-VI, Chapter-XIII) has excellently detailed the application of consonance (saṁvādi) in the construction of musical compositions. Quoting numerous examples from kriti-s he has indicated how the commencing notes of pallavi and anupallavi bear the saṁvādī relationship in many compositions. Saṁvādī relationship of both ṣhaḍja - madhyama and ṣhaḍja-pañchama can be seen. In certain kriti-s the commencing notes of pallavi and anupallavi bear an anuvādi relationship. Prof. Sambamoorthy has also pointed out that in some kriti-s samvādī relationship exists also between the commencing note of the pallavi and the note on which the section ends in a pause. In Pallavi-s (Pallavi form) the samvādi relation occurs between the commencing note and the note on which the arudi or pada garbha svara (stressed note) falls.

Prof. Sambamoorthy's approach in many ways reflects the spirit of the ancient thinking on the application of Saṁvādī etc. to Jāti. However a much more elaborate study would have to be done before we can give a general picture of the application of Vādī, Samvādī, Vivādi, Anuvādī relations to music of our times.

———

References

1. N.S. - Nāṭyaśāstra - G.O.S. edition
2. Datt. - Dattilam - Trivandrum edition
3. Bṛ.D - Bṛhaddeśī - Trivandrum edition
4. A.B. - Abhinavabhāratī commentary on Nāṭyaśāstra G.O.S. edition.

5. B,B. - Bharatabhāshya - I.K.S. University edition.

6. S.R. - Saṅgītaratnākara—Adyar edition

7. S. Rāja - Saṅgītarāja - Banaras Hindu University edn.

8. R.V. - Rāga Vibodha - Adyar edition

9. S.Pār. - Saṅgītapārijata - Printed book, Editor and Publisher not known

10. R.Kau - Rasakaumudī - G.O.S. edition

11. S.Dar - Saṅgitadarpaṇa - Tanjore Sarasvati Mahal Library edition

12. S.R.C. - Sadrāgachandrodaya

13. R.T.V. - Rāgatatva vibodha - G.O.S. edition

14. C.P. - Chaturdaṇḍīprakāśikā - Madras Music Academy edition.

15. S.Sār. - Saṅgītasārāmṛta - Madras Music Academy edition.

16. S.S.P. - Saṅgitasampradāyapradarśinī—Andhra Pradesh Saṅgīta Nataka Akademi edition.

17. South Indian Music Book-I - P. Sambamoorthy, 1966 edn.

18. -do- Book-III- -do- 1964 edn.

19. -do- Book-IV- -do- 1963 edn.

20. -do- Book-VI- -do- 1969 edn;

21. Bhatkhande Saṅgitaśāstra-Pt. I-Hathras edition.

22. Saṅgītachintāmani-Acharya Brhaspati & Smt. Sumitrakumari-Hathras edn. 1966.

23. Saṅgitāñjali — Part-IV — Pt : Onkarnath Thakur. 1957.

Irayimman Tampi's Contribution to Music and Dance

Dr. S. VENKITASUBRAMONIA IYER

I

There is a beautiful lullaby in Malayalam beginning as :—

ओमनत्तिङ्कळ्किटावो - नळ्ळ
कोमळत्तामरप्पूवो
पूविल् निरञ्ञ मधुवो — परि
पूर्णेन्दुतन्टे निलावो ।

In it the baby in the cradle is fancied as identical with numerous objects that are beautiful and valuable in the world. There will hardly be a mother in Kerala who has not delighted herself by singing this song to soothe her child to sleep. The Western musicologist, Fox Strangways, was so much attracted by its music and ideas that he translated the entire text into English and gave its musical form in staff notation in his " Music of Hindostan ". The author of this song is Irayimman Tampi and the occasion of its composition was the birth of Svāti Tirunāl Maharaja known as ' Garbhasriman '. as he was considered to be the king even before his actual birth.

Tampi was born in 1782 in Trivandrum as the son of Kerala Varma Tampan, a scholar in the court of Kārtika Tirunāl Rāma Varma Maharaja, and Parukkutti Tankachi, daughter of Ravi Varma, the nephew of the same king. His correct name was Ravi Varma which came to be corrupted as Irayimman, and ' Tampi ' the title for the men of Nayar families connected with the male members of the Travancore royal families by matrimony. He had a sound education on traditional lines under eminent masters with due emphasis in Sanskrit Kāvya and Sāstra and he attained remarkable proficiency in them. He began to display his inborn gift for poetry and music when he was but sixteen and gained royal recognition for his talents. He was patronised by six successive rulers from Kartika Tirunal to Uttiram Tirunal in

varying degress. But his best time was during the reign of Svati Tirunal who made him the Poet Laureate (*āsthānakavi*), a unique honour not given to any one else, and encouraged his musical activity, This generated his literary and musical effusions in abundance and the contact with the several musical celebrities in the court gave them novelty, variety and refinement. He married the daughter of his maternal uncle and got a daughter, Kuttikunju Thankachi, who also made noteworthy contribution to Malayalam music and poetry. Tampi passed away in 1856.

II

Irayimman Tampi's contribution to Karnatic music covers the three major forms, Kirtana, Varna and Pada numbering about a hundred. The Kirtanas and Varnas are in Sanskrit and Malayalam but the Padas in Malayalam alone being mainly meant for Mohiniyattam, a Kerala version of the Bharatanatya of Tamilnadu. Tampi has also written three Attakkathas, " Kichakavadha " " Uttarāsvayamvara " and " Dakshayāga," considered among the best for Kathakali, comprising *slokas* for narration and *padas* for *abhinaya*. There are also songs for folk-dances like Kummi and Tiruvatirakkali and a musical narrative called " Navaratriprabandha ". All the compositions are full of literary beauty.

For the Kirtanas, Mārgadarsi Sesha Ayyangar is taken as the model, as is done by Svatl Tirunal too. They have generally three *charanas* and are often long. Apart from the ideas being highly poetic, they have great verbal felicity due to assonance, ailiteration and rhyme. They are in praise of Lord Padmanābha and deities in other temples of Kerala like Guruvāyūr, Ampalapuzha, Suchindram, Vaikom and Attingal. The Kirtana " Karuna cheyvan entu tamasam ' (Sri–Ādi), which is the best known, is a prayer to the Lord of Guruvāyūr for his grace to cure his ailments. " Atimalarina ' (Mukhāri-Ādi) is also on the same deity. ' Paradevatā ' (Todi-Ādi) on the Devi in the Tiruvarattukavu temple at Attingal and ' Kātyāyanī devī ' (Sankarābharanam—Ādi) on Palliyara Bhagavati in the same place are grand pieces which bear similarity to the compositions of Muthswami Dikshitar. The first incorporates many epithets from popular Devistotras, as for instance

सूक्तप्रायतुं द्राक्षापाके कवनं चोल्लुं

which is reminiscent of

प्रकृत्या मूकानामपि च कविताकारणतया

in the Saundaryalahari, and

विद्यनीयविद्य नी त्रयीमयि

which echoes

विद्याविद्यास्वरूपिणी

in Lalitasahasranama. In the latter the variations in the flow of the music reflect the growing intensity of the feeling of the devotee. 'Pāhimām giritanayē' (Śaveri—Ādi), 'Sambho gaurisa' (Kedāragaula — Ādi), 'Ehi Bālakrishna' (Punnagavarāli - Chāpu), and 'Nīlavarna pāhi mām' (Surutti - Ādi) are some of the other popular Malayalam kirtanas.

There are many kirtanas in Sanskrit also forming prayers and praises, but some of them are philosophical in nature. In 'Nityam āsraye tvam' (Rītigaula - Chāpu) the author states that a few Yogins, realising the illusoriness of life like a snake fancied on a rope, cross the ocean of worldly existence after a series of lives but he himself is incapable of this and the compassion of the Lord should descend on him to release him from the chain of births and deaths like a father saving an innocent child fallen into a well.

पाशमनु फणिमतिवदात्मनि
परिकलित जीवमतिरतिभय-
माशु वहति जनोऽयमिति दृढ-
माकलय्य सदा
कोश जलनिधिममल योगिषु
कोऽपि सुतरन्ति बहु जन्मभि-
रीश ! नाहमलं कलुषमति-
रिह हि सरोजनाभ ! विभो ! (नित्यमाश्रये)
अनवगतगुणदोषमिह शिशु-
मन्धुगतमवति न पिता कथम

In 'Dīnabāndhava' (Śaveri — Ādi) he says that he is in the grip of desire, anger and stupor and thereby unable to discriminate between the eternal and ephemeral, the pure and impure or right and wrong and to enable him to gain knowledge the Lord should make him a servant of the servants of his devotees.

नित्यानित्यमपीह निर्मलं कल्मषोपेतं
कृत्याकृत्यं च देव ! कृत्स्नशो नहि जाने
अत्यन्तं कामक्रोध मोहादिपीडितं तावक-
भृत्यभृत्यजनपादभृत्यं कुरुमां लोकेश !
स्तुत्य ! निरत्यय । नित्यमगस्त्यपु-
लस्त्य मुखस्तुत ! निस्तुल कीर्ति सुविस्तर (दीनबान्धव)

In 'Rama nāmāni' (Kāmbhoji — Ādi) the greatness of the name 'Rama' is expounded and the need to recite it always is emphasised. It reminds us of the kritis of Sadāsivabrahmendra.

राम नाम मम हि रसने त्व ब्रूहि
तारकं संसार सिन्धुसुतारकं नानादुरित-
हारकं निगमागम सारमनायासदममृतं (राम नाम)
कण्ठे यमपाशबद्धे कासश्वाशादि संरुद्धे
कुण्ठे चेन्द्रियग्रामे वैकुण्ठकथनमपि किं सुकरं (राम नाम)

III

As a composer of Varnas, Tampi deserves attention. He has five Varnas to his credit, two in Sanskrit and three in Manipravalam. 'Amba Gauri '(Ārabhi — Triputa) is a Stavavarna on the Devi in (Attingal. In it there is also a prayer for good poetic powers :—

सारस्वतरसधाटी तन्नीहेणम ।

In many places it echoes Tyāgarāja's famous Pancharatna in Ārabhi. The others are Sringaravarnas having ;Svāti Tirunal as the hero. Of these 'Manasi me partitāpam' (Sankarābharanam-Ādi) brings out fully the beauty of the raga and bristles with

Svarākshara synchronism and apanyāsas in Panchama. ' Sayam kim me' (Ṅilāmbari — Ādi) has recently started figuring in some dance recitals. The other two, one in Bhairavi and in the rare Rūpakatāla in Varnas, and the other in Punnāgavarāli are yet to become popular. All these have full *sāhitya* for the Ethukkada-svara portion.

IV

The Padas of Tampi have always been popular. Here too the Nāyaka is mostly the patrons, Svāti Tirunāl or his brother Uttram Tirunāl. Naturally, sentiment is not spirtual love (*prema bhakti*) as in the case of Kshetrajna or Śvāti Tirunāl, but mundane passion. Being couched in simple language, set with easy flowing music, they delineate the mood well and, on that score, attract dancers. The different types of Sringārnāyikās like Svādhīnapatikā, Vāsakasajjikā, Virahotkanthitā and Vipralabdhā figure in them. Among the popular Padas many like ' Sōmōpamamukhi ' (Sāveri - Chāpu) and ' Entōzhi gunasalini ' (Ānandabhairavi-Ādi) are addressed by the Nāyikā to the Sakhi, ' Kāmakrite Kanta ' (Yadukulakāmbhoji-Chāpu) and ' Entaho vallabha ' (Asāveri-Ādi) are addressed to the Nāyaka.

The conventional elements of Sringāra, particularly the exciting factors (*uddīpakas*), naturally figure in the Padas. Still some of these pieces have high orginality. ' Varano smarano ' (Nīlāmbari — Ādi) is one such. Here the bewitching charm of the Nāyaka coming to the Nāyikā from a distance makes her doubt whether he is her lord or Kāmedva himself and to ascertain the truth she asks the Sakhi to put on the appearance of Siva and go towards him so that he would recede if he is Kāmedeva but would bow in reverence if he is the lover. Although the fancy is carried a bit too far, the music and the mood are harmoniously blended. The line :—

वरनेन्नोक्कुंम्पोळुळ्ळिल् प्रीति - मन्मथनेन्नु
करुतीटुन्नेरमय्यो भीति

provides scope for the elaborate presentation of the twin moods engendered namely *prīti* and *bhīti* (delight and horror) in all their aspects at the thoughts respectively of the lover and Cupid. Equally appealing is ' Kamaladikalam narumalarellam ' (Kāmbhoji — Ādi) wherein a lover in great admiration of his sweetheart considers

her a garden full of beautiful flowers to which it bears resemblance the face the lotus, eyes lilies, nose sesamum, lips Bandhūka, smile jasmine and so on—and himself as a bee longing to taste the honey in all of them. Another attractive Pada of this kind is 'Kulirmati tan kulam evite' (Useni — Ādi) which is Malayalam rendering of the sloka 'Kvakāryam Sasalakshmanah kva cha kulam' seen in Kalidasa's Vikramorvasīya. We get here a series of transient emotions (*sanchāribhāvas*)—reasoning, eagerness, equanimity, anxiety, apprehension, depression, discernment and recollection — alternate ones belonging to two opposite rasas, Sānta and Sringāra, finally culminating in the latter. This provides much scope for the display of the artiste's originality.

There are also some Padas like 'Prānanāthan enikku nalkiya' (Kāmbhoji-Ādi) and 'Oru nāl nisi' (Saurāshtram-Ādi) which go far beyond the limits of decency in the depiction of love, judged by modern standards, and are fading out, as a consequence, though once they could be heard even in aristocratic families.

There is another group of eompositions which are in form like the Padas but in content constitute eulogies of the members of the royal family like Svāti Tirunāl and Uttram Tirunāl, their sister Rukminī Bai, aunt Pārvati Bai and father Rājarāja Varma. We may call these 'Prasastigānas' or panegyrical songs. Of these 'Kulasekharanripasodari' (Sankarābharanam - Ādi) is the most important. In it Princess Rukminī Bai is pictured as verily another Rukminī, the consort of Lord Krishna, gentle in look, sweet in voice, liberal in gifts, averse to sin, eager to be simple, pious to the core. enjoying music, poetry and drama — in fact, an embodiment of all virtues.

V

There is a work called Navarātriprabandha describing the royal Navarātri festival conducted in Trivandrum in 1835. In form it stands unique because it is divided into four sections, each consisting of two parts, the first in Dravidian metre and, therefore, expressly named 'Viruttam' and the second a long song without the division into Pallavi, Anupallavi and Charanam. The *ragas* chosen are Pantuvarāli, Yadukulamkāmbhoji, Nathanāmakriyā and Punnagavarāli. We get in it a graphic account of the whole festival in all its detail, the deities brought from Padmanābhapuram, the daily functions, the procession on the Vijayadasami day in

in the golden chariot with all the paraphernalia, the cermonial shooting at the Poojapura mandapam and the return journey. It is also mentioned, incidentally, in the first section that it is the compositions of the Maharaja that are sung in the Navarātri mandapa :

नल्ल रागमेळत्तोटु वञ्चिराज कीर्तनङ्ङळ्
एल्लां भागवतन्मारिरुन्नु पाटुकयुम् ।

VI

The Padavarnas and Padas are for nritya or expository dance having a unitary theme. For Nātya too, which, in the strict technical sense, constitutes a series of dance sequences, there is Irayimman Tampi's contribution, namely three Āttakkathas mentioned earlier. He explicitly calles these ' Nātyaprabandhas '. These rank among the best of the type both for their music and for their rich scope for *abhinaya.* Many songs in them used to find a place in classical music concerts in Kerala till a few decades ago. They also contain some *Kirtanas* in praise of deities like ' Chandrachūda namostute ' (Bhūpalam — Chāpu) and ' Srinīlakantha gunasindho ' (Nīlāmbari — Ādi) in praise of Siva in Dakshayāga and ' Karunām vidhehi ' (Malahari — Jhampa) in praise of Padmanābha in Uttarāsvayamvara.

Occasions for special *abhinaya* are found introduced in these Āttakkathas. What is popularly known as ' Ekalochanam ' is the most important of these. It occurs in Uttarāsvayamvara in the song ' *Kalyāni Kanka* ' (Kalyāni — Chāpu) in the passage :—

कोकि निन्मुखं कण्टु चन्द्रनेन्नु चिन्तिच्चु
एकान्तं विरहत्ते शङ्किच्चिता
एकलोचनं कोण्टु कोपमोटु निन्नेयुं
शोकमोटपरेण नोक्कुन्नु पतियेयुम् ।

where Duryodhana in the company of his queen in the garden is telling her that the female Chakravāka bird mistaking her face to be the moon, thinks of its impending separation from its beloved and looks at her with one eye full of anger and looks at its mate with the other eye full of sorrow. Here the actor has

to alternately look at the face and the imagined bird, one in one direction with one eye and that side of the face expressing rage and the other in another direction with the other eye and that side of the face expressing grief, and gradually reduce the duration of the looks till they appear almost simultaneous. The presentation of this feat in itself and in consonance with the fractionization of the Tala, demands enormous training and exceptional talent. The next item soon after this in the same song.—

केकिकळिता निन्टे केशभङ्गियेकण्टु
कार्कोण्टलिति मोदालाटीटुन्नु ।

where he states that the peacocks mistaking her long tresses of hair to be the dense clouds start dancing in delight, gives an ocasion for executing the Mayūranritta in an elaborate manner.

In the same Āttakkatha we get a Kummi to be performed before Uttarā, the Virāta prince, beginning with 'Vīra Virātakumara vibho'. Apart from its being the most fāmous Kummi in Malayalam, it indicates the requisites of a group dance in some passages like.--

नालीकलोचनमारे नां
व्रीळकळञ्ञु विविधमोरो
केकिकळाटि - मुदा राग -
मालकळ् पाटि - करं कोट्टि
चालवे चाटि - तिरुमुम्पिल्
ताळत्तोटु मेळत्तोटु
मेळिच्चनुकूलत्तोटु
माळिकळे नटनं चेय्यणं - नल्ल-
केळि जगत्तिल् वळर्त्तीटेणम् ।
हृद्यतरमोन्नु पीटीटुवान्
उद्योगमेतुं कुरय्करुते
विद्युल्लताङ्गि - चोल्लीटुक
पद्यङ्ङळ् भङ्गि - कलर्न्नुनी

सद्यो मातङ्गि - धणं तक

तद्धमि तद्धैथ

तत्थों तन्थो मेन्तु

मद्दळं वादय - चन्द्रलेखे - नल्ल -

पद्यङ्ङळ् चोल्कनी रन्नलेखे ।

The group should consist of beautiful damsels. They should give up their shyness and execute the dance in a series of graceful jumps of diverse kinds, clapping the hands and singing themselves. The *Sāhitya* should be good and it should be beautifully rendered in a string of melodies to the accompaniment of Maddala which should be played well. The song, the time-measure and the dance movements should have proper synchronisation. There must be good cooperation among the participants and unified effort to present a good show in order to enhance its popularity. Actually in Kathakali the *Kummi* is performed as a symmetrical nritta jointly by a female pair.

There is also a special dance for the chariot drive by Brihannalā with the timid Uttarā seated on it, in the same play. Some actors show here from making the chariot ready by yoking to it the horses from the stables, while occassionally even the making of a chariot is shown in this context.

Another famous piece for special abhinaya is the Dandaka 'Kshonindrapatniyute' in Kīchakavadha depicting the perplexed condition of Sairandhri when commanded by queen Sudekshnā to bring wine from her brother Kīchaka.

क्षोणीन्द्रपत्नियुटे वाणीं निशम्य पुन-

रेणी विलोचन नटुङ्ङी

मिषियिण कलङ्ङी विवशतयिद्द मुङ्ङी

पलतटवुमतिनु पुनरवळोटु परञ्ञळवु

परुषमोषि केट्टुटनटङ्ङी ।

दास्यं समस्तजनहास्यं निनच्चुनिज-
मास्यं नमिच्चु पुनरेषा
विजित सुरयोषा विगत परितोषा
श्रमसलिल बहुल तरनयनजल मतिलुटने
मुषुकि बत मलिन तरवेषा ।

गात्रं विरचिततिमात्रं करत्तिलथ
पात्रं धरिच्चविटे निन्नू
परिचोटु नटन्नू पथि किमपि निन्नू
हरिणरिपुवरसहित दरियिलिह पोरुमोरु
हरिणियुटे विवशत कलर्न्नू ।

निश्वस्य दीर्घमथ विश्वस्य नाथमपि
विश्वस्य चेतसि सुजाता
धृतिरहितचेता धृतपुळकजाता
सुतसुततनुटे मणि निकेतमतिलवळ्‌ चेन्नु
भीति परिताप परिभूता ।

In this Dandaka, which is considered the best in the entire field of Kathakali, the Sattvikabhinaya in all its detail is the primary factor. The fear-stricken lady, her helplessness to disobey in servitude, the tremor in her frame at the very thought of the potential danger she is to face, the profuse tears, the continuous shiver in the body, the faltering steps and the thrill of hope that the Lord of the universe would see to her safety, are all introduced here in a natural order for the actor to present in quick succession.

VII

Irayimman Tampi has used more than fifty *rāgas* in his compositions. They comprise, in addition to common *ragas* like Kalyāni, Todi, Bhairavi, Sankarābharanam, Kāmbhoji, Mohanam, Begada, Saurāshtram, Nilāmbari etc., rare ones like Mānji and

Jingala. There are also two compositions in the raga Kakubha the exact form of which in modern music is not descernible though it is found described in ancient texts. These have nine similar feet each, without the division into Pallavi, Anupallavi etc. We also find one song in the *rāga* Indīsa and another which is simply stated as to be in 'Kyālumattu' meaning that it is to be sung as a Khayāl, an indication which perhaps was adequate in those times to know its musical form. But it is important from another point of view namely that Hindustani modes were handled at that time.

In the Āttakkathas also, in addition to the common *rāgas*, we get those which generally figure in Kathakali alone like Kantharam, Kanakkurinji, Puranira, Pati, Maradhanāsi, Gopikāvasantham and Indīsa. In Dakshayāga we get one Pada in 'Kyālumattu' though here the *rāgas* too is given, namely Chenchurutti, a bold innovation, we may say, in Kathakalī music.

The *tālas* used are Ādi, Triputa, (Misra) Chāpu, Jhampa and Eka, the first four being given in their Kerala names as Chempata, Adanta, Muriadanta, and Champa respectively. In every song, the *tāla* is in keeping with the mood.

VIII

To the class Folk songs also Tampi has his contribution. The 'Subhadrāharanam Tiruvātirappattu' is a musical work widely used for the group dance called 'Kaikottikali' during the Tiruvātira festival in the month of Dhanu (December-January). It may be noted that for this dance many songs from Āttakkathas are also used. One such instance is 'Manīnīmarmaulimane' (Useni-Ādi) from Kīchakavadha. This is given in staff notation by A.L. Spreen in his 'Folk dances of South India.' 'Srimadananta purattil vāzhum' is a Kummi. It eulogises Rānī Pārvati Bai and the royal children Svāti Tirunāl, Uttram Tirunāl and Rukminī Bai. We have already referred to his cradle song 'Omanathinkalkitāvo'. In it two of the images are drawn from music, namely the gentle Panchama produced by the Cuckoo and the fine strains emanating from the Vīnā,

मृदु पञ्चमं पाटुं कुयिलो
अति सूक्ष्ममां वीणारवमो ।

IX

Like his patron Svāti Tirunāl, Tampi too adopted the word 'Padmanābha' or its equivalent as the *mudrā* in his compositions. Why he did so we are unable to know. But this has led to confusion of authorship regarding some compositions. 'Seve svānandūresvara' (Kalyāni–Ādi) given as Svāti Tirunāl's in some publications is really Tampi's composed by him in praise of Padmanābha in the same *varnamettu* as the Nāvarātrikīrtana 'Pāhi mām sri vagīswarī' inspired by the exceptional beauty of its rendering once in the Navaratrimandapā. 'Sāradavidhuvadanan' (Sankarābharana-Ādi) and 'Manasi madanatāpam' (Surati-Ādi) seen in the collection of Svāti Tirunāl's songs are presumably by Tampi as can be seen from their style and content. 'Bhogindrasāyinam' now sung as Svāti Tirunāl's in Kuntalavarāli is seen in the collections of Irayimman Tampi's *kritis* also, but in Dhanyasi. 'Devakisuta pahi' (Madhyamāvati–Ādi) now passing as Irayimman Tampi's is among the *kritis* used by the Nagaswara Vidvans in the Padmanābhaswāmi temple, where only Svāti Tirunāl's *kritis* are used according to certain conventions, and so is Svāti Tirunal's. 'Japata japata harināma' (Todi-Ādi) considered as Tampi's is shown in a palm-leaf manuscript procured from Tanjore as Padmanabhādāsa's. Such confusion is there regarding a few other songs also.

X

The Maharaja liked Tampi's compositions and encouraged him. There was great intimacy between them inspite of the great difference in their age. Costly presents were given to him and the honour of adorning with Vīrasrinkhalā, an ornamental bracelet. His family was listed among those for the regular supply of rice and provisions from the palace. Still he was not very affluent. An interesting incident relating to the grant of a house to him is known. His house was in utter diserpair and he did not have the means enough for attending to it. One day the Maharaja saw him dejected and asked him why. He hesitated, but then the command was to state the reason in verse. Tampi then said :—

महीपते भागवतोपमानं महापुराणं भवनं मदीयम् ।
नोक्कुन्नवर्क्कोंकि विरक्तियुण्टामर्थङ्ङळिल्लिन्नोरु मेदमुण्टु ॥

conveying by means of *sleshā* : " O King my house is *mahapurana* (very old) like the Bhāgavata which is a Mahāpurāna, in the sense that *virakti* on the part of those who espy is produced by both (*virakti* meaning disgust in the case of house and renunciation in the case of Bhāgavata), but with the difference that, while Bhāgavata is replete with *artha* (profound sense), the house contains no *artha* (money). Svāti Tirunal was very much pleased and he immediately ordered the construction of a new house for him. This is the Kizhakke Mathom near the northern entrance to the Trivandrum fort.

XI

Irayimman Tampi's gift of poetry and music was inherited by his only daughter Kuttikunju Tankachl. She two has contributed much to classical music and musical narratives for folk dance. Her *kīrtanas* ' Sūryakotisamaprabha ' in Nāta ' Srīpāvanapuresa ' in Surati, ' Samajahara ' in Kalyāni and 'Kātyāyani mām pālaya ' in Kāmbhoji are popular. She has authored some *padas* also like ' Bandhurangi ' in Useni, ' Bālike ' in Sankarābharanand 'Intal valarunnu' in Bilahari and a Tillānā 'Kulasekharamahāa rāja ' in Darbār. The Tiruvātirappāttus *Sītāsvayamvaram*, *Nārada-mohanam* and *Sivarātrimāhatmyam* the Kurattippāttus *Kirātam* and *Nalacharitam* and the Āttakkathas *Parvatīsvayamvaram* and *Srīmati svayamvaram* are her other works.

XII

Many songs of Irayimman Tampi were popular in his own time and a collection of some of them seems to have been published a few years after his death and the Navarātriprabandha separately. But no copy of these is available now. A few songs were given in notation by S. Ranganatha Bhagavatar in his *Sangīta-vidyārangam*. But their currency was limited. In the forties of this century a manuscript of his compositions was located in the Trivandrum Oriental Manuscripts Library and many songs in this came to be broadcast from the Trivandrum station of the All India Radio. They also figure frequently in the morning programme called ' Gānakairali '. But excepting one or two compositions they are practically confined to Kerala. In 1973, the

Kerala Sangīta Nātaka Akademi brought out a volume entitled '*Omanathinkal*' in which twenty one compositions of Tampi are given in notation. In 1982 in connection with the bicentenary of Tampi, a compilation of dance songs named '*Abhinayasangītam*' was published by the State Institute of Languages, Kerala, which contains, among others, the texts of 32 compositions of his, two of them in notation. Irayimman Tampi's compositions are yet to gain the popularity to the extent they deserve outside Kerala.

———

Sri Adibhatla Narayana Das and his Works

Dr. PAPPU VENUGOPALA RAO

I begin this programme with a prayer to Goddess Pārvatī composed by Adibhatla Narayana Dās. This song is from his " Sāvitri Charitram " written in 1902. The composition is set to Chaturasragati in Raga ' Bhairavi '.

(नन्नु ब्रोवुमा अम्मा शर्वाणी)

Adibhatla Narayana Das was a musician of note, a talented dancer and a poet of rare merit. No one was as popular or as distinguished as he was in his days. Yet, in a way, he was unknown too. Like the other side of the moon, his literary eminence remains hidden from the common ken.

CHILDHOOD

Adibhatla Narayana Das was born on October 1, 1864, in a small village, Ajjāda, which is on the banks of Swarna Mukhi in the present Srikakulam District of Andhra Pradesh.

He belonged to a Brahmin family surnamed Adibhatla. His father was Venkata Chayani and mother was Narasamāmba. Narayana Das had four brothers, and four sisters, elder to him. The fourth brother, Peranna, followed Narayana Das like a shadow to the very end of his life. Narayana Das was initially named Sūryanārāyana and was called ' Sūri ' by his kith and kin. Later, at Vizianagaram, he finally decided to dedicate himself to the service of Lord Nārāyana, spurning the idea of job-hunting. He called himself Narayana Das, literally ' slave of Narayana '. The name stuck to him. The world knows him today only as Narayana Das. In his famous autobiography ' Nā Eruka ' (My Consciousness) he gives a picturesque description of his childhood. As a boy and even later, he had a prodigious memory.

He was an Eka Santagrāhi, one who can reproduce immediately after listening to any thing once. This proficiency and remarkable memory helped him in performing *ashtāvadhānam* easily.

When he was 16, he went to Vizianagaram which was the cultural capital of Andhra at the turn of the present century.

MUSICAL GENIUS

It was in 1884 that Das made a mark as a musical genius. He was also known for his ability to compose extempore verses in Sanskrit and Telugu.

He was very much conscious of his own talents. One day he was told that a Bhāgavatar had come to visit Vizianagaram to give a performance of Kathākālashepam, an un-knowu art-form in Andhra at that time. Thc form was in vogue in Tamilnadu and Karnātaka. His curiosity was roused and he attended the performance in the house of his friend Kanakurti Krishnarao Pantulu. The artiste, Kuppuswami Naidu, was from the South. He chose for that day's performance, the famous story of Dhruva. His narration was interspersed with song, brilllant wit and genial humour. His tone was tolerably good. Every one present was well pleased with the performance. Apart from the talent of Naidu, it was the novelty of the form that carried the day.

Das, all eyes and ears during the performance, at once realised the potentialities of the new form of art. Dance, drama, music, poetry, philosophical discourse, and humour can all find a place in it. It gave ample scope for an original ganius to display his powers of imagination and narration to the best advantage. There appeared no limit for its possibilities. Das decided for good: he would be a Haridās, and he would realise his cherished dream of excelling every artiste in his own field and yet would remain apart — distinct and separate, like a star. He was too proud to approach Kuppuswami Naidu for initiation into the mysteries of the new art. He wanted to improvise a Kathā for himself.

After a few days, Das was ready with his own version of Dhruvacharitam. It was a hotch-potch but it served his purpose eminently well. He took a few verses from Pōtana's Bhāgavatam, a few songs (Kīrtanas) from Dhruvacharitam of one Dhoolipali Krishnamurthy of Visakhapatnam, a few stories from Panchatantram, and Aesop's Fables. He wrote a very interesting dialogue. He then invited some of his chosen friends to the Mutt of Venugopāla Swāmy and gave a performance there.

Peranna his fourth brother played the part of a supporting singer. That was the day on which Harikatha was officially born in Andhra Pradesh. The phenomenal success of Narayana Das inspired many a talented man and woman to follow suit.

In December 1884 Das took his matriculation examination at Srikakulam. Das, by then, was capable of exhibiting his unusual talents. Some of the rare gifts he had exhibited before one Naruvada Jagannatham, a practising lawyer at Berhampur, were—

(i) Reading a book in Telugu or Sanskrit with lightning speed while the book was constantly kept rotating.

(ii) Reproducing verses in English, Telugu, and Sanskrit after hearing them only once.

(iii) Singing a *pallavi* in a *tala* chosen by his audience.

(iv) Display of skill in singing various *rāgas*.

(v) Extempore composition of verse in Telugu and Sanskrit in given metres and on a given topic.

(vi) Performing eight things at a time known as *Ashtavadhāna*.

(vii) Giving extempore lectures.

(viii) Dance performance.

COMPOSING HARIKATHAS

He started composing Harikathas. He used to call them 'Yakshagānas'. As a *vaggeyakāra*, Adibhatla Narayana Das had a special quality. Generally in the compositions of *vaggeyakāras*, we find music predominent over literature. Whereas in the compositions of Narayana Das literature is given equal importance. His compositions are primarily meant for Harikathas in which dance, music and literature play equal roles. We find this unique quality in his compositions and his tunes are very famous. He had a good command over Sanskrit, Telugu, English, Urdu, Persian and several other languages. I now present a prose composition in the beginning of his Harikatha entitled 'Gajendra Moksham' written in 1886. This *gadya* is addressed to the various cross

sections of his audience. We find that even his prose is musical. Here is a sample :

"अखिल भुवन निर्माण रक्षण निर्बहण धुरीण श्रीमन्नारायण दिव्य चरणारविन्द मरन्द तुन्दिलेन्दिन्दिरायमाण मानस युक्तुलै—सर्वभूतानुरक्तुलै—जीवन्मुक्तुलैन भक्तुलु—संतत तपस्वाध्याय जपहोम सत्य शौच दान देव पितृ पूजानुरागुलै—सकल संपद्भोगुलैन कर्मयोगुलु—

निरंतर निरवधिक मधुर विविध रसभरित संगीत सांगानंग निगम निरतिशय परिचय तरंगित निखिल कला प्राभवुलै उभयलोक साम्राज्य वैभवुलै स्वेच्छा विभवुलैन कवुलु सांख्य योग न्याय वैशेषिक मीमांसा श्रुति स्मृति पुराणाखिल विद्या प्रशंसुलै"

He gave several performances at various centres in the country from Calcutta to Cape Comorin. In one such performance, when he was about to start, a mischievous boy from the audience shouted that he wanted Giri Katha, and not Hari Katha. Das spontaneously responded and gave Govardhanoddharana, as Giri Katha extempore.

Das had no children for a considerably long time after his marriage. His mother advised him to compose a poem or Hari-katha in honour of Sāvitri, the supreme Creatrix of the world. Soon after he wrote it, he was blessed with a daughter whom he gratefully named after the Goddess Sāvitri - this was in 1902.

Here is a song from Savitri set to Rupaka *talā* in Nātakuranji. Sāvitri finds Satyavan in her dream and sings this song in an ecstasy of love.

(औनु नीवे ना नाथुडवैति विंतनुण्डि)

MADRAS VISIT

In 1894 Das visited Madras. He gave a number of performances in the city and won the kudos of the elite. The Harikatha he gave in Kapāliswara temple drew the notice of many. News-

papers praised his performance as unique. I quote from The Hindu dated 30–6–1894.

"........this pride of Vizianagaram was unfolding the story in his characteristic impassioned language and with his inimitable skill, ... Not only was he applauded time after time but at the close there was a spontaneous and irresistible outburst of admiration from every one present exclaiming that it was a rare and excellent treat. Of the gifted expounder, it may be well and truly said that he is entitled to be spoken of in glowing terms by the best of pandits, by the most ardent lovers of music and by the most reputed of elocutionists. The rhythmic cadences of his harmonious verse, the melodious intonations of his musical flight and snatches of vivid and picturous representations of nature conjured up by his lively and constructive faculty of imagination and his powerful command of the language appealed to the listeners' spiritual sensibilities".

In every Harikatha he composed, he tuned his compositions befitting the situation. For example I now present here a song from Harischandropākhyanam composed in 1896. Here we see Harischandra separated from his wife and undergoing all kinds of trials, but yet not reconciled to compromise with his principles. This song is set to Rūpaka talā in Raga Saranga.

(जाति चेरचे गानि ना नीति चेरुप गळदे विधि ?)

Among his Harikathas, Mārkandeya composed in 1891, is considered as one of the best from the point of music and literature. Audiences used to shed tears at the pathetic incidents occurring in this story. On the destined day of his death. Märkendeya's mother gives him a head bath and asks him to go to the lotus feet of Lord Siva and thus get rescued from the clutches of Yama, the Death. This song is set to Triputa tāla in Rāga Punnāgatodi. A piece of composition which excels both in poetry and in music.

(बाला चन्द्रमौलि पादमुल्र विडक)

LAURELS GALORE

In 1904 Das was invited to participate in an All India Conference of musicians in Bangalore. Das performed Rukminī

kalyānam and was honoured with the title 'Layabrahma' by the organisers of the conference. Rukminī kalyānam incidentally happens to be one of the most popular compositions of Narayana Das. Here is a song which describes Rukminī in her youth. The composition is set to Chaturasragati tāla in Todi Rāga.

(लेजव्वंनपु पसंदु)

As a Haridasa, he set an example and many young artists inspired by him tried to imitate him even in dress. He used to wear a silken dhoti and scarf of Benaras silk as a girdle. He decked his hair with flowers and was decorated with a garland around his neck. He applied *kājal* to his eyes and wore a *tilak* on his forehead.

He composed Harikathas in Sanskrit too. The book entitled Srī Hari Kathāmrutam comprises Srīkrishna jananam, pitrubandha vimochanam and Dharmasamstaapanam. Sri Krishna jananam was performed by Narayana Das at Calcutta in 1913 and Visva Kavi Rabindranath Tagore, who was among the audience, appreciated the song he rendered in Bhairavi. 23 years later when Tagore visited Vizianagaram in 1936 he fondly remembered Das and said with a smile he still carried in his heart the Bhairavi he rendered.

Here is a composition from Harikathāmrutham, his Sanskrit work. This song is set to Rupaka tala in Kāphi Raga,

(मुहरानंद भरितं मुरलीधर चरितम्)

In 1894 Das performed Gajendra Moksham and Rukminīkalyānam to the delight of the Maharaja of Mysore. He was felicitated by the Maharaja on August 25, 1894. The rular was fascinated by the talents of Narayana Das and requested him to accept service in his court. But Das refused saying politely 'excuse me Sir, I do not serve a mortal'.

HIS POETRY

As a scholar in Sanskrit he wrote several books. He translated Omar Khayyam's 'Rubāyiat' into Sanskrit. The Sanskrit translation sounds as sweet as the original.

I now give you an original Rubāyiāt from Persian, Fitzgerald's English translation of the original with Narayana Das' Sanskrit translation.

The Persian original reads like this,

" तंगी इ मैइ लाल खाहं व दीवानी
सद्दि रमकी बायद् वनस्फि नानी
वांगह मन्वतू निषस्तदर वीरानी
खुतर बूद आज मम्लुकति सुलतानी "

Here is Fitzgerald's English translation of the above couplet.

Here, with a bread beneath the bough
A flask of wine, a book verse and thou
Beside me singing in the wilderness
Oh, wilderness were paradise enow !

See now how sweetly Narayana Das has rendered it into Sanskrit.

" इक्षुच्छाये कदुष्णान्नं
अभीष्टं मधु पुस्तकम् ।
त्वमत्र यदि गायन्ती
नूनं स्वर्गायते मही ॥ "

He wrote Kāsīsatakam after his visit to Kāsī in 1913-14. Another Sanskrit work which contains 300 verses was Tarakam which reflects Das command over grammar and philosophy. Prof. Geldner of Marberg University, Prussia, was swept off his feet on reading it. He wrote poems in praise of Narayana Das. With Tārakam, Das became a poet of international renown. No wonder if Bardswell, an ICS officer, later on said he deserved the Nobel prize in his letter dated 2—2—1939, addressed to Das.

In 1923 he gave a Harikatha performance at Kakinada at the Indian National Congress. He was appreciated by no less a

person than Sarojini Naidu. He was asked to represent India at the Empire Exhibition at England but he politely declined the offer.

MUSICAL FEATS

In 1919 the Maharaja of Vizinagaram, Viziarama Gajapati, wanted to establish a music college at Vizianagaram. Kamakurti Krishna Rao Pantulu advised the Maharaja to offer the Principalship of the college to Das. Das refused the offer. He said that he was already fifty five, an age when people generally retired. But the Maharaja persuaded him. Finally Das accepted the responsibility. Under his able stewardship the college grew from strength to strength. It was in this college that he first exhibited the talent of keeping five different *tālas* at a time while singing. He later composed the Panchamukhi a *rāga tāla* Prabandha in which there are 45 avartams each containing 28 letters or *kriyas*.

$45 \times 28 = 1260$

As you all know

Trisragati contains	—	3 kriyas
Chaturasragati	—	4
Khanda	—	5
Misra	—	7
Sankīrna	—	9

In Trisragati Ekatālam the composition which contains 1260 kriyās will have 1260/3=420 āvartams when the song ends. Similarly for Chaturasragati Ekatālam we have 1260/4=315 āvartams.

For Khandajāti Ekatalam we have 1260/5=252 āvartams. For Misrajāti Ekatālam we have 1260/7—180 āvartams. Thus by the time the song is completed, all the 5 *tālams* come to an end. To arrive at the number of *kriyā*, in this case 1260, we should take the LCM of 3, 5, 7, and 9 which are the number of *kriyās* respectively in those 5 *tālas*.

Another great compositions of Das was the Dasavidha *rāga navati kusuma manjari* which contains 180 *rāgas*. It is set to Sarvatālatmaka Panchajāti Ekatalam. While this Ragamālikā is

being sung by one, if 5 others keep 5 different Ekatālams by the end of the composition all the *tālas* also come to an end at the same time.

According to Vidwan Nookala China Satyanarayana, who was the editor of this book published recently, if this Rāgamālikā is taught to students of music, they will become scholars by the time they complete learning it.

In the year 1915 Das lost his wife. Her favourite pastime was to hear the story of Rāma from her husband and so in her memory, he composed six Harikathas under the title 'Yathartha Rāmāyana'. He dedicated them to her. It is a supreme composition and contains melodious music and beautiful literary talent.

Ahalyā when she is restored to life after the pious touch of the Lotus feet of Rāma, sings the following song rendered in Rūpaka Tāla, Kedaragoula Rāga.

(नी पदम्बु ताकिनंत ने पवित्रमैति राम)

In his Yathārtha Rāmāyana, Das showed tremendous skill for literature and music, it is here that his Harikathas bear a distinct stamp and style characteristic of Adibhatla Narayana Das. Here is another composition which he used very often to expedite the story telling process. It is in Manjarī meter set to Dhanyāsi Rāga.

(मञ्जरी)

In yet another composition we have Sītā before her marriage asking one of her maids to search for Rāma the incarnation of Dharma. This composition is set to Misragati in Rāga Behāg.

(वेदकि रावे वेवेग पोवे)

Though a Saivite by birth, Narayana Das was a devotee of Narayana, as his name itself suggests. Like Potana in his Telugu Bhāgavatam, Das composed several devotional songs and devoted his life for speading Hindu Dharma. In one of his songs in Yathartha Rāmāyanam he hails Rāma as the supreme lord. This is a song which comes after Rāma breaks Siva's bow in

order to marry Sītā. The song is set to Āditāla in Sankarābharanam.

"कन्नवारलेंत धन्युलो"

Das was no stranger to the Madras Music Academy. In 1927 he was invited to Madras to perform at the First All India Music Conference which was the then name of the Music Academy. He sang the Swarākshara *kritis* composed by him to the delight and appreciation of people like Prof. P. Sambamurthy.

In 1938 he came to Madras once again and was felicitated by Chennapuri Āndhra Mahāsabha.

Das's life - long devotion to Shakespeare resulted in one of the finest literary productions, Navarasatarangini. The nine sentiments or *rasas* identified by the Indian rhetoricians had given structure to his work. He culled out passages from Shakespeare illustrating the nine *rasas* and found parallel passages from the works of Kālidāsa. He then translated them into Telugu verse. It is an extra-ordinary work demanding unique scholarship, poetic ability and critical insight. It earned for him the highest encomium from the most discerning scholars of the day.

In 1936, after 17 years of commendable service he retired as the Principal of Music College of Vizianagaram and entrusted the responsibility to the famous Dvaram Venkataswamy Naidu.

EPILOGUE

In 1944 Das received an invitation from the Maharaja of Jeypore in Orissa. But he was in no mood to go. He politely declined the invitation.

In 1945 a glorious chapter in the cultural history of Andhra came to an end with his death. This self - taught genius, who resuscitated the lost tradition of Harikatha, giving a new life and turning it a powerful instrument to serve both man and God, was survived not only by his daughter, but by a generation of well-trained disciples, and also by a tradition-*sampradāya*-which he established. The Dāsa Sampradāya is a living monument to the memory of this monarch of rhythm. A temple at Vijayawada, where some of his belongings like his footwear and veena are preserved, is a place of pilgrimage for all Haridāsas. Andhra dearly remembers him along with Tyagaraja and worships them both.

Svarākshara Beauty in Musical Compositions

S. R. JAYASITALAKSHMI

The *rāga* system is the soul of Indian classical music. It is, in fact, the real foundation of Sangīta. In a musical composition, *rāgas* are presented in a crystalline form, the words or *sāhitya* therein being introduced to express the intensity of feeling or ideas or devotion of the composer.

During the course of the development of music, many types of musical compositions emerged. When different musical forms were systematised, the essential *angas* for each of them were prescribed. To enrich both the musical and *sāhitya* values of these, many additional decorations have been introduced therein since a very long time. These decorations may be studied under two heads :—

1) Additional *angas* or sections introduced in the compositions.

For example, in a *kriti*, Pallavi, Anupallavi and Charanam are the minimum and essential *angas*. Besides these essential *angas*, additional ones like Chittasvara, Viloma Chitta svara, Solkatu svara, Svarasāhitya and Madhyamakālasāhitya are sometimes made use of. These additional distinct *angas* considerably enhance the appeal of a kriti. It should be carefully noted here that certain *angas* are essential for one particular form whereas they are only additional ones for some others. For a *varna*, *chittasvara* is essential, for a *kriti* it is only an additional *anga*. Similarly, we find that *svarasāhitya*, which is essential in a *pada-varna* is only supplementary in a *kriti*. Likewise, Solkattusvara is essential in a Tillānā ; but it is only additional in a *kriti*. While introducing these decorative angas, the composer has to examine beforehand whether the additional *anga* has a proper place in the composition. If *angas* are introduced out of place, the beauty and spirit of the composition will be spoiled. Chittasvaras have a place only in Sangita Pradhana rachanas and not in sahitya pradhana rachanas.

2. Additional devices introduced in the compositions.

Certain other devices are also employed for further embellishment and enrichment of the essential and non-essential *angas* of the musical forms. These make the compositions more attractive. These beauties can be classified into those pertaining to :—

a) *Dhātu* of the composition ;

b) *Mātu* of the composition ; and

c) *Dhātu* and *Mātu* of the composition.

The *Dhātu* of the composition is enriched by *Gamakas* and *Sangatis*. For *Mātu*, *manipravāla sāhitya* and various kinds of *mudrās* are the embellishments, in addition to the literary and rhetorical beauties like *yamakam* and varieties of *prāsas*. The devices which add lustre and charm to both *Dhātu* and *Mātu* are *Svārakshara* and *Yati* patterns of different kinds-Srotovāha, Gopuccha, Mridanga, Damaru, Sama and Vishama. The *Yati* patterns are woven into the texture of the *sāhitya* or into the texture of the music, as in the case of *Varnas*.

Svarākshara is a *dhātu-mātu alankāra*; It is a *sabdālankara*. In the words of Prof. P. Sambamoorthy, an eminent musicologist, "*Svarākshara* is the beauty signified by the confluence of the *svara* syllable and the identical or like sounding syllable in the *sāhitya*. It is a structural beauty". As the word itself implies, it is *svara* and *akshara* in confluence ; where the *svara* syllables in the *sāhitya* are sung to the *svarasthānas* signified by them, we come across the device called *svarākshara*. The *svarāksharas* should convey some meaning by themselves or with other non-*svarākshara* syllables. For example*

1. (pa da sa) roja -	the charana of Navarāgamālika Varna	- Ādi Tāla Kothavasal Venkatarama Iyer
2. (pa ga) vāri bodhana -	the *charana* of Hamsadhvani Varna	Ādi Tāla Patnam Subrahmanya Iyer

* The bracketed portions are examples of Svaraksharas.

Sometimes, the *sāhitya* may contain *svara* letters ; but if they are not sung to the *svarasthānas* of these letters, obviously it cannot be considered as *svarākshara*. Examples :

1. Kriti - Dārinitelusukonti - Suddha Sāveri - Ādi - Tyāgarāja
   Here the syllables Da, ri, ni are sung to the music Sa, da pa

2. Kriti – Sarojadalanetri - Sankarābharana - Ādi - Syāma Sāstri

In the *charana* Sa ma ga are sung to the music pa pa pa

Svarākshara is an item of decoration which can be noticed and enjoyed only in vocal music, since in instrumental music, the *sāhitya* cannot be heard. Those without sharp *svarajnāna* are apt to overlook it. Ā good knowledge of music and literary gifts of a high order are required to employ this *alankāra* successfully and equally sound knowledge of music is needed for a *rasika* to appreciate it.

EVOLUTION AND HISTORY OF SVARĀKSHARA DEVICE

The *prabandhas* were the earliest compositions where the ornamentation in the groupings of *svaras* and their structure was given special attention. The origin of *svarakāsharas* can be traced to the Svarārtha Prabandha, one of the 24 kinds of Alikrama prabandhas mentioned in the *lakshana granthas* of the medieval period.

Matanga, in his 'Brhaddesi' (5th Cent. A.D.) speaks of the Svarārtha Prabandha as follows :

वाञ्छितार्थस्वरैरेव यत्र सम्यक् प्रगीयते ।
वस्त्वात्मकेषु गीतेषु स स्वरार्थ इति स्मृतः ॥

"Where the desired message is conveyed through the *svara* letters constituting the composition, it is considered as Svarārtha".

In the work Manasollasa of Somesvara (1131 A.D.), Svarārtha Prabandha is described with an illustration.

स्वराक्षराणि सङ्गृह्य वाञ्छितार्थो विरच्यते ।
क्रमाद्वा व्युत्क्रमाद्वा यः स्वरार्थो निगद्यते ॥

" The collection of the *svara* syllables in regular or irregular order, which gives the desired meaning is called Svarārtha,"

Example :

सम (मा) गमागम (मा) पापमादम (पाप) धानि (नीसमागमः)
धास (मा) नि (नी) मानि धा (मा) नि पाप सन्निगमागमाः

Further enlightenment comes from Sangīta Ratnākara of Sārngadeva (1210-47 A.D.). He mentions two types of Svarārtha Prabandha - Suddha and Misra

स स्वरार्थो द्विधा शुद्धो मिश्रस्तैः शुद्धमिश्रितैः

(Sangita Ratnākara)

He also mentions that if the *svara* letters occur in order, only seven groups of svarākshara are possible, but in *vakra* or irregular *svara* patterns, varied groups of svarākshara are possible.

Kallinātha (C 1420), the commentator on Sangīta Ratnākara, describes the Suddha Svarārtha as the one composed with Svarākshara syllables and other words. The seven varieties of krama svarākshara passages are explained as Ekasvara ekārthavāchakapadam, dvisvara ekārthavāchakapadam, Trisvara ekārthavāchakapadam and so on, where the meaning is indicated by one *svara*, two *svaras* or three *svaras*. He states that Svarārtha Prabandha is of Tārāvalijāti with two *angas*, Pada and Tala, the *svara* letters used therein constituting the *pada* or words.

The 'Sangīta Rājā' of Rānā Kumbha (1433-1468) is another lakshanagrantha where the svarārtha prabandha and its varieties are described in a more elaborate and systematic manner. Svarātha is mentioned here as a Tridhātu Prabandha having three dhātus or constituent limbs, viz., Udgrāha, Dhruva and Ābhoga. The Ābhoga is the concluding section composed with non-svarākshara syllables

The ' Sangīta Sudhā ' of Govinda Dīkshitar (17th Cen.A.D.) closely follows the Ratnākara and the commentary of Kallinātha in the treatment of Svarārtha Prabandha. The other lakshana-granthas like ' Sangīta Darpanam ' of Catura Dāmodara (16th Cent.), ' Sangīta Pārijāta ' of Ahobala (1650), ' Sangīta Sārāmrita of Tulajā (1735) and ' Chaturdandi Prakāsika ' of Venkatamakhi (1635) also make a mention of this Prabandha.

It will be appropriate to mention here that Svarārtha is one of the few Prabhandhas which are still in vogue with slight modifications and known by other names. The svarasthāna *varna* and svarasthāna *padam* resemble the suddha svarārtha prabandha.

Examples :

1. The svarasthāna *varna* " Sa ri ga ni da ni " in Todi, Ādi Tāla composed by Ramaswami Dīkshitar, the father of Muthswami Dīkshitar, which is in Telugu in praise of Manali Chinnayya Mudaliyar, a great patron of music. Subbarāma Dīkshitar, in Sangīta Sampradāya Pradarsini mentions that there are a number of compositions of this type in praise of Chinnayya Mudaliar.

2. The svarasthāna *padam* in Tamil " Pa ri ka nni sa da " in Kalyani, the *sāhitya* of which is written by Ettayapuram Vidwan Narayanaswamy Iyer and the music set by Subbarāma Dīkshitar.

There are however some compositions where only certain portions are composed in this pattern. The last *āvarta* of anupallavi and the whole of charana of the Pada ' Adiaramba ' in Todi are composed with svarāksharas. The *sāhitya* is written by Kadi–kai Mookku Pulavar and set to music by Baluswami Dīkshitar. This composition is in Tamil, in praise of Maharaja Venkatesa Ettendra of Ettayyapuram.

Anupallavi

" nī nisa kāma sarīri samā ni nidāni magā mada mādari pārinil "

One of our recent composers, Muthiah Bhagavatar, has incorporated this feature in same of the *ettugada svaras* of his *varnas*.

Example :

1. Third *svara* in Manamohana — Mohana — Ata Tāla.
2. Fourth *svara* — Sri Mahāganapate—Kāmbhoji—Ata Tāla
3. Fourth *svara* — Sri Subhahamsa — Todi — Ata Tāla
4. Third and fifth svara — Māte Malayadhvaja — Khamās—Ādi (Daru Varna)

(In the fifth *svara* the *rāga mudrā* 'Khamas' also occurs)

These types of svarākshharas require a lot of technical and literary skill to compose. However, they have a certain amount of artificiality about them. Since the *svaras* have to be arranged in such an order as to give a meaning, some artificial *dātu* and *vakra prayogas* become a necessity. Hence, the aesthetic appeal of the piece naturally gets reduced. This probably accounts for the lesser number of compositions of the type.

From the Misra svarārtha Prabandha, the idea of introducing the svarākharas with other words might have originated. Many composers of the modern period have introduced this kind of svarākshara pāttern in their pieces, and these serve as additional decoration for the composition.

Classification :

Now, coming to the varieties of the svarāksharas they may be broadly classified into two.

a) Suddha; and (2) Sūchita.

1. Suddha :—Here the *sāhitya* syllables are exactly like the solfa letters. The consonant and the vowel ending of the *sāhitya* syllable and that of the svara syllable are the same. Here are a few examples :

   a) Nannu (pā) limpa–Varna-Mohana-Ninnukori–Ādi Rāmnād Srīnivāsa Iyengar

   b) Sobhillu (sa) ptasvara-Kriti-Jaganmohini-Ādi Tyāgarāja.

   c) Sumana (sa) rādhita-Kriti-Anupallavi of Kamalambā-Ānanda Bhairavi-Dīkshitar.

d) (Pā) hipadmanābha-Kriti-Bilahari-Ādi-Svāti Tirunāl.

e) (Mā) dayai Nidhi - Kriti - Vasantā - Ādi - Pāpanāsam Sivan.

2. Sūchita or suggestive svarākshara :

The *sāhitya* syllable instead of being exactly like the *svara* letter differs slightly from the *svara* letter. The svarākshara beauty here is only suggestive. We notice the sūchita variety in the use of the vowel Mi for ma or the like sounding consonant Ka for Ga.

Examples :

a) (Du ru su) ga Kripa-Sāveri-Ādi-Syāma Sāstri Du-Da, ru-ra, su-sa.

b) (Mu) ra harādi-Vasantā-Anupallavi of Harihara-putram-Eka-Muthusvami Dīkshitar-Mu for ma.

c) (Mi) nalochanabrova-Dhanyāsi-Chāpu - Syāma Sāstri Mi for ma.

d) (Bhā) samāna Mahāmani-Madhyamāvati-Anupallavi of Kosalendra-Adi-Svāti Tirunāl (Bha for Pa).

Svarāksharas may again be grouped under different heads:

I. A hrasva or short svarāshara syllable. Examples :

(Pa) kkalanilabadi - Kharaharapriya - Chāpu - Tyāgarāja

(Sa) nātana - Phalamanjari Tyāgarāja

(Sa) ra (sa) sāmadāna - Kāpinārāyani Ādi - Tyāgarāja

(Sa) rojanābha - Chakravakam - Ādi - Svāti Tirunāl

(Sa) dānandasahitam - Nātakuranji - Charanam of Buda-māsrayami - Jhampa - Dīkshitar

(Pa) rātpara (pa) ramesvara - Vāchaspati - Ādi - Papanasam Sivan

II. A Dīrgha or long svarākshara syllable :

(Mā) rubalka — Srīranjani — Ādi — Tyāgarāja

Bhuvini (dā) sudane — Srīranjani — Ādi Tyāgarāja

(Gā) namūrte — Gānamūrti — Ādi — Tyāgaraja

(Sā) magānalola —First Svara in Srīrāga Pancharatnam— Ādi — Tyāgaraja

(Sā) dhuhrudayā (Pallavi)—Asāveri—Chandrambhaja – Indraduloka (pā)le Muthuswami Dikshitar

Phālguna (mā) sa — Vasanta — the Charanam of Hari-haraputram — Eka — Dikshitar

Deva Deva jagadisvara jaya Bhuja (gā) sanavāhana— Pūrvikalyāni — Ādi — Svāti Tirunal

(Mā) ramanan — Hindolam — Ādi —Papanasam Sivan

III. Svarāksharas occurring in groups may again be classified into (1) Suddha Svarākshara Group. Examples :

(Sari) evvaramma — Bhairavi — Ādi — Syāma Sāstri

Srī Rāma (pādamā) — Amritavāhinī — Ādi Tyāgarāja

(Sariga) daivamu — Mukhāri — Emanine (Swarasāhitya) — Subbarāya Sāstri

(pa da sa) rasamāramana — Bhūshāvali—Gopanandana— Svāti Tirunāl

(Sa dā) chalesvaram — Bhūpalam — Ādi — Dīkshitar

Tha (ma sa ma) amma — Kuntalavarāli — Ādi — Papanasam Sivan

(Sā ma gā) nalolane—Hindolam—Ādi—Papanasam Sivan

(Sa dā pā) laya — Mohanam — Ādi — G. N. Balasubra-maniam

(2) Combination of Suddha and Sūchita Svarāksharas.

(Sā ra sā) kshaparipālaya — Pantuvarāli — Ādi — Svāti Tirunāl-Sa-Suddha, ra-suchita

(Go pā)lam Seveham — Bilahari — Rūpaka —Svāti Tirunāl Go (ga) — Sūchita, Pa-Suddha

(Ka pā) li Karunai — Mohanam — Ādi — Papanasam Sivan Ka (ga)-Sūchita, Pa-Suddha

IV. Svarākshara syllables which give rise to an intelligble meaning by themselves can be further classified into a) Single syllable; (b) a group of syllables occurring in succession.

a) Single syllable : Examples

(Nī) Bhaktibhāgyasudha — Jayamanohari — Ādi—Tyāgarāja

(Ni) Inda māyam — Dhanyāsi — Padavarna—Papanasam Sivan

(Ni) manamirangi

(Ni) Kan (pa)r

Varam (tha) — Mohanam — Jagadisvari (Svarsāhitya) —Tiruvarur Ramasvami Pillai

(b) Examples :

Srīrāma (pā da mā) — Amritavāhini — Tyāgaraja

(Sa ri) evvaramma — Bhairavl — Syāma Sāstri

(Dā ni) mātala — Todi — Varna (Charanam) — Ādi — ' Erānāpai ' by Patnam Subramanya Iyer

(Sa dā) pālaya — Mohanam — Adi — G. N. Balasubramanyam

(Ni da ri ni da ppa ga ma ni ni) yannadi — first *ettugada svara* of the *varna* Pankajākshipai — Kāmbhoji

V. Recurring svarśksharas with non-svarākshara syllables inserted in between : Examples :

Muktāyl *svara* of the Varna, Pankajākshipai — Kāṁbhoji — Mahavaidyanatha Iyer

p d pm g ma p n n da N n d
(Pa) (da) (pa)n (ka) ja (pa) (n) (n) i da (ni) n chi (ta)
mg Mp D
pa (ga) jesi (tha)

Charanam of the same *varna* :

N; ; D; N
(Ni) (Da) (Ni) (Pa)i dayaju (da) ra

2nd *ettugada svara* of the same *varna* :

U (mā) (p) a (ti) ku (ṁā) rani (ga) (ṁa) (ga) (ma) sa(ṁā) sri (ta) vi (ṁā) na (ga) (ṁā) (ga) (ma) rahita

Padavarna — Da ni sa — Todi — Ādi — Svāti Tirunal
Muktāyi Svara

(Dhā) m (a) (dhā) tivi (ni) rjitavidita (sā) (ra) savisikha manu (pa) (ma)

3rd ettugada Svara —

(Ma) dhu (ra (sa) madhurima (sa) (dru) (sa) ma (ti) mrudu ha (sa)

VI. Svarakshāras occurring at symmetrical points : Example

2nd ettugada svarasāhistya of the Varna Kamalākshi— Kambhoji — Jhampa Tala — Kundrakudi Krishnayyar

Here, the svarākshara phrase ' Dn ' occurs at 1st, 3rd 5th, 7th and 9th aksharakālas of the avarta.

(Dā ni) vinayamunu (da ni) abhinayamu (dāni) māta gānamu

(Dāni) mukhanayamu (dā ni) ratiphanithi.

3rd and 4th ettugada svarasāhitya of the Pada varnas. Saminiveyani —Kalyāni — Ādi — Vadivelu

* Samiyai Azhaithuvādi—Kalyani — Ādi — Sivānandam

Here, the svarākshara (pa) in the third ettugada svara sāhitya and (ni) in the fourth occur at the 1st, 3rd, 5th and 7th aksharakālas of the avarta.

Of the different groups of svarākshara patterns, the single short svarākshara syllable happens to be the most simple type and occurs casully in compositions.

II

Let us now take up the different musical forms and examine the types of svarākshara pattern handled therein.

1. GĪTĀ-This is the simplest of the musical forms with simple musical theme and equally simple sahitya. Hence the svarākshara pattern in the Gītas are also simple.

Examples :

g g d pD

nira (ta) jaya in Varavīnā—Mohana—Rūpaka Tāla

* (Parallel sāhitya in Tamil).

Ka(ṛi) rakshaka in Janakasuta—Sāveri—Rūpaka
(Ka)ri vara(da)karu in Kamalajadala—Kalyani—Triputa

In the lakshana gīta 'Ripubalakhandanure' in Sankarābharanam the syllables, Ri, gu, ma, pa, dhi and nu which give clue to the kinds of *svaras* taken by that *rāga* are also svarāksharas.

2. Svarajati : This is a musical as well as a dance form. The Svarākshara beauty is a noteworthy feature in most of the svarajatis. Syāma Sāstri's three famous Svarajatis in Todi, Bhairavi and Yadukula-kambhoji which are mainly used in art musical concerts are embellished with some sparkling svarāksharas which blend well with the sāhitya. Some instances would illustrate this point.

(Pā ta) kamulanu
(Ni) pāvana (ni) layasura } —Bhairavi—Kāmākshi—Chāpu

(Ma) da matta mahisha (dā)
(Kā) (ma) (pā) lini
(Kā) (mi) tārtha phala (dā) yaki
(Ka) (ma) lamukhi, (Ga) ja (ga) mana
(Ma) diloninu (sa) dā } -Todi-Rāvehimagiri-Ādi.

(Pa) vanipura
(Bā) laki (sa) laya
(Ni) du (pa) (da) (sā)
Tha ra (ma)m (ma) } Yadukulakāmbhoji-Kāmākshi-Chāpu

There are also simple svarajatis belonging to the sphere of abhyāsa gāna and these are mainly learnt by students of music and dance as technical pieces. In these compositions, the svarāksharas are introduced in abundance.

Examples :

(Sā) (ra) (sa) bhava dru (ta) (pa da) me - Pancharāgasvarajati in five *rāgas* in Kalyāni, Begada, Athāna, Surutti and Todi of Svati Tirunāl.

(Ma) mohalāgiri-Khamās-Rūpaka-Subbarāma Dīkshitar & Kadikai Namasivāya Pulavar.

Here, in the svarasāhitya of the Muktāyi *svara*, the svarākshara (ma) occurs at the symmetrical points in the beginning of every avarta :

மா தேசுமா விசனமா மா பழகினோரிடம்
மாலை வருமுனதி பிரிய மா கவருகிற வரிவித
மானதென அதறிய முன மா ரவுருவிலிவெகுசர
மாரியெனை வருவிலியென மா றிவிட அதனமாக மா

The svarākshara phrases, (Thā pa mā ga) (தாபமாக) (Ma gā mā) yai (மகாமாயை) are introduced in the third *svara sāhitya* of the same svarajati.

The svarajati 'Sāminirammanave' in Athana by Ponnayya is flooded with svarāksharas. In the third *svara sāhitya* (da) occurs at symmetrical points.

'(Ma)na yaka' in Senjuruti of Walajapet Krishnaswami Bhagavatar is a unique composition full of brilliant svarāksharas of the Suddha and Sūchita varieties. Besides. the svarākshara syllable (Ma) is introduced at symmetrical points (every half *āvarta*) throughout this composition.

VARNA :

In the Tana varnas the *sāhitya* letters are less and consist of more vowel extensions. Hence, single dīrgha svarāksharas generally occur in this form. Usually these are introduced at the beginning of the Pallavi, Anupallavi or Charanam.

Examples ; (Pallavi)

(Sā) mininne-Sankarābharanam-Ādi-Vīnā Kuppayar

(Sā) mininnenammina-Pantuvarāli-Ādi-Shatkāla Narasayya

(Sā) midayajooda-Kedaragowla-Ādi-Tiruvottiyur Tyāgayyar.

(Sa) rasijanābha-Nāta-Ādi-Paramesvara Bhagavathar

(Ma) ye manamuvandu-Ābhogi-Ata-Mayuram Viswanatha Sastri.

Examples : (Anupallavi)

(Pā da) padmameva-Māyāmālavagaula-Sarasijanābha-Ādi-, Svāti Tirunāl

(Ni ratamuni-Kāmbhoji-Sarasijanābha-Ata-Svāti Tirunāl.

(Ni) manamakizhntu-Bhairavi-Sri Madhavi-Adi-Kshira-bdhi Sastri

Examples (Charanam)

(Ni) nnekoriyunnārā-Bilahari-Intachauka-Ādi-Vīnā Kuppayar.

(Ni) sātidora-Hamsadhvani-Jalajāksha-Adi-Mānambuchā-vadi Venkatasubbayyar.

(Ma) guvaram - Todi - Kanakāngi - Ata - Pallavi Gopāla Iyer

In the Varna ' Swami Undan ' in Ārabhī of Papanasam Sivan all the avartas in the Pallavi, Anupallavi and Charana begin with svarāksharas in addition to many svarāksharas in the middle portions of the *āvarta.*

Svarākshara syllables occur in succession in the Varna '(Sa ri ga da) ni pai ' in Mohana raga-Adi Tala of Kārvetnagar Govinda-sāmayya.

Pada Varnas are musical forms pertaining to dance music. The entire *varna* has *sāhitya* and hence provides ample scope for the introduction of svarāksharas. Moreover, the beauty is well revealed in the compositions sung with *svaras* immediately followed by *sāhitya.* Most of the *pada varnas* have striking and impressive svarāksharas. It is evident that the composers have introduced them purposely in this form.

The following examples reveal this feature.

(Dā ni) (sā) majendra (gā) minī - Todi - Ādi - Svāti Tirunāl

Muktāyi svara '(Dha) ma (dha) ti ' has the recurring svarākshara pattern. The charana '(Gā) naparāni' and all the five *ettugada svaras* begin with svarāksharas and have other svarāksharas also in between.

In the other *pada varnas* of Svāti Tirunāl also, the svarākshara embellishment occurs very prominently throughout, the composition. Another remarkable feature is that in all these *varnas*, certain svarākshara syllable occurs at symmetrical points in one of the ettugade svara sāhityas.

(Da) in the third *svara sāhitya* in the Khamas Varna, ' Savamanusha '

Other instances of pada varnas are:

Sāmiyai Azhaithuvādi - Kalyāni – Ādi - Sivānandam

Sāminirammanave - Bhairavi - Ādi - Ponnayya

Nī inda māyam - Dhanyāsi - Papanasam Sivan

Svāmi nī manamirangi - Srīranjani - Papanasam Sivan

KRITI :

The svarāksharas occurring in kritis blend well with the *sāhitya* and give a natural feeling. Most of them might have been introduced unintentionally. These are generally found in the beginning of Pallavi, Anupallavi or Charanam. In some kritis, the Pallavi, Anupallavi and Charanam begin with svarāksharas.

Examples are :

1. (Ka ma) lāmba - Kalyāni - Adi - Muthuswami Dikshitar
   (Ka ma) lāvāni - Anupallavi
   (Sa) rvāsā (Charanam)

2. (Sa ri) Evvaramma – Bhairavi - Syāma Sāstri
   (Pa) ramapāvani - Anupallavi
   (Mā) dhava Sodari - Charanam

3. (Pā) rvathinayakane - Shanmukhapriya - Papanasam Sivan
   (Sā) rvabhaumane - Anupallavi
   (Ni) maravāthenai - Charanam

In some kritis, the svarāksharas are very conspicuous and noteworthy.

For Examples :

1. (Pa da sā) nati muni - Kāmbhoji - Chāpu - Svāti Tirunāl

   pd s;; pd s and d p m g m p,; n d
   p d s;; pd s n d p m g m p;; nd

   P. (Pa da sa) nati muni jana su (ga ma pa) vana charita
   p d n d p n g M ;m p;

   AP. Vijita himana (ga) (mā) (ma) (pā) ra

2. In the Kriti (Unnaiyallal) - Kalyani - Ādi - Papanasam Sivan

N; D; M; D, N, G M D
(Ni) ye (mī) nakshi (ka) (ma) kshi

The additional decorative *angas* of the kritis like Madhyama-kala *sāhitya*, svarasāhitya and viloma svara sahitya also contain many svarākshara embellishments.

The madhyamakāla sāhitya in the Kriti,

" Srī Varalakshmī " in Srī Rāga of Dīkshitar has the recurring svarākshara pattern

R S r m p N p ś n ś ś n p mp m r
Sri (sa) (ra) (sa) pa te ra (sa) pa te (sa) (pa) te (pa) te

The svarasāhityas in the Kriti ' Mariveregati ' in Ananda Bhairavi by Syāma Sāstri ' (Pa da) yuga ' and " Janani Ninnu vinā " in Rītigaula of Subbarāya Śastri (Ni ra) vadhika ' have some svarāksharas.

The svarasāhityas in the Kritis of Tiruvarur Ramaswami Pillai are unique in the sense that a particular svarākshara syllable occurs a number of times.

1. Jagadīsvari - Mohanam - Adi
(Da) occurs ten times.

(தா)ரணி தன்னில் அடுத்(தா)ருக்குதவி செய்யும் (தா)ய்
உன்னைவிட வேறு உள்ள(தா)

(தா)மத மின்றி வேதபுரி(தா)ஸனுக்கருளின்(தா) என்ப
தரி(தா) பெரி(தா) வரம்(தா)

2. Srī Kāmakshi - Vasanta - Ādi
The svarākshara (Ma) occurs 9 times, besides other svarāksharas.

(மா)னிலம் தன்னில் தேவி(நீ)ம ஹிமையைச் சொல்ல
(மா)லயன் ஆலும் ஆகு(மா) உனக்கு (ஸமா)னவினி
தெய்வ(மா) (நி)ஜ(மா) கு(மா)ரனை ரக்ஷி

3. Ekkalaththilum - Pūrvikalyāni
(Pa) occurs six times

(பா)ரில் பிறந்து நான்(பா)மரனுனைதைப் பார்த்து
எனது துயர மாற்ற (பா)ரமா (நீதனி) (ப)ராத் பரி (ப)க்ஷம்

In the same *sāhitya* of Ghana *rāga* pancharatnam also some instances of svarāksharas are met with. Of the five Kirtanas 'Kanakanaruchira ' in Varāli has more striking svarāksharas.

Examples :

1. S p d M
   (Sā) (pa) tni (mā)

2. (Kā) minchi premamira karamula (Ni du pa da ka ma) la mul

This decorative device has been employed in some Rāgamālikas Padas and Jāvalis also. Some examples are :

1, Srī Viswanātham - Chaturdasa Rāgamālika - Muthu-svami Dīkshitar
   Herein, the charanas in Sāma (Sa da)sivam). Kāmbhoji (' Dharmā) rthādi ') and Lalita begin with svarāksharas. The svarasāhityas in Sama, Mohanam, Sankarābharanam, Kāmbhoji and Sāranga also contain svaraksharas.

2. Rāgamālika - Pannagādrīsa, the alternative *sāhitya* in Telugu for Pannagendrasayana of Svāti Tirunāl.

The svarāksharas introduced in the *sāhityas* of the Chitta-svaras and makuta *svara* of this rāgamālika are very impressive as the *svara* syllables mingle beautifully with the *sāhitya*.

(Sa ra ga rasa sa) ga ra ma ku (pa ta) lacheli (pa)takavini

(Sa ra sa n) kiki ma (da) (pa) tava mu(sa) re (sa) (re) gupuri kona

3. Padam : (Pa da) ri varukuthu - Kāmbhoji - Subbarā - mayyar

4. Svarasthāna Padam : (Da ni) prāyamu - Kalyāni— Sārangapāni

In this Padam, at the commencement of each *āvarta*, the svarakshāra beauty is met with.

5. Jāvali. (Sa) mayamide — Behag — Svāti Tirunāl

6. Jāvali. (Dā ri) ni kana in anupallavi of Pāripovalara-Bilahari

A study of this topic reveals that this aesthetic device, which is peculiar to Carnatic music has been successfully handled by most of the composers of the modern period to enhance the beauty of various musical forms. Syāma Sāstri, Svāti Tirunāl and Papanasam Sivan are the most prominent amongst them. The debt we owe to them for these brilliant products of their creative genius is immeasurable.

If this technical beauty, which is intellectually of a high order, is to be effectively enjoyed by music lovers, it has to be brought out well and presented properly. It will be well if the musicians remember this aspect while rendering compositions containing the Sabdālankāra.

It may be mentioned here that svarāksharas, in addition to enriching the lyrical beauty of the *sāhitya* as a decorative device, serve the other following purposes also.

1. To preserve the correct *prayoga* of the respective *rāgas* and the particular version of the passage.

Examples :

a) (pa da sā) nati muni – Kāmbhoji–Svāti Tirunal
Valaripunuta (pa da sā)rasa-Bhūshāvali-Gopanandana
Svāti Tirunal.

Sa ri M M
b) Tha (ra ma mma). Nidu (pa da sa) — Yadu-kulakāmbhoji - Syāma Sāstri

M S M
c) Tha (ma sa ma) amma—Kuntalavarāli-Papanasam Sivan

d) (Pa) layamadhava - Asāveri - Svati Tirunāl
'P; DP M D p M n g r'
(pa) laya (ma dha va (mā) mani
S; P D Ṡ D N
(saṁ) mu (da sa) (da ni) . . .
D P S M
(dā) na sa ma)

2. To help in grasping the correct svarasthānas and tune of the passages and to remember them easily. For instance, the svarākshatas in the svarasāhityas of svarajatis and padavarnas.

The Muktāyi *svara* in Pankajākshi - Kāmbhoji

P d pm g m p n n D N n D

(Pa da) pan (ka) ja (pa ni ni da) ninchi (tha) ......etc.

The 2nd ettugada svara P M p dp M gr g M g M

U(ma) (pati) ku (mā)ra ni (gaMā

ga ma) (Sa mā)-srita vimāna gamā gama rahita

The subject matter is in fact, a vast ocean and I have been able to spot out only a few pearls within the space available for me.

———

The Influence of Seventy-two Melakarta Scheme on Karnatic Music

T. V. RAJAGOPALAN

Lakshana, the theory of music and Lakshya the practice of music, are interdependent. So long Lakshya is unchanged it has perforce to be governed by Lakshana which states the tradition and the boundaries within which the Lakshya should be practised.

But music is not static. It changes or we may say it progresses. When changes occur in the Lakshya, the Lakshana should either be changed or interpreted so as to be in consonance with the new Lakshya. At the same time, it must be remembered that Lakshya cannot change the basic principles or fundamentals and must conform to them.

Raga is the soul and the unique feature of Indian music. Various ragas came into existence and there came a time when for the purpose of remembrance and orderly arrangement, classification of ragas became necessary. There were during early periods, various systems, like Pan-Tiram system, Jāti-Mūrchana system, and the Rāga-Rāgini system. Later the Janaka-Janya system was devised.

For the purpose melas or parent scales were enumerated and the rāgas were classified under them. Sangita Sāra enumerated 15 melas with 50 janya rāgas, Raga Tarangini 12 melas with 75 janya rāgas, Swara Mela Kalānidhi 20 melas with 64 janya rāgas and Rāga Vibodha 23 melas with 79 janya rāgas. In all these classifications no special distinctive character was attached to the melas. The names of the melas were those of well known rāgas of the time.

All these schemes are now only of historical value and of interest only to the extent that they lead up to the 72 melakartā scheme of Venkatamakhi. It is this scheme that holds sway now and it is only necessary to examine the 72 melakartā scheme in some detail.

The swaras in an octave are twelve, Sa and Pa are fixed notes, madhyamas are two, the lower being suddha madhyama and the higher the pratimadhyama. Four notes between Shadja and Suddha madhyama and four notes between Panchama and upper Shadja make a total of 12 notes. If we take the four notes between lower Shadja and Suddha madhyama as two rishabhas and two gāndharas we can combine the rishabha and gāndhara in four ways. So also if we take the four notes above panchama- as two Dhaivatas and two Nishādas, we shall have four combina nations. So with the two madhyamas the total combination will be $4 \times 4 \times 2 = 32$ melas.

But Venkatamakhi did not take the four notes in the lower tetrachord as rishabha or gāndhara. Similarly he did not take the four notes in the upper tetrachord as Dhaivata or Nishāda.

Taking the four notes in the lower tetrachord as ABCD in the ascending order, the combination would be AB, AC. AD, BC, BD, CD, that is six in number. In the upper tetrachord the combination with notes EFGH in the ascending order it would be EF, EG, EH, FG, FH and GH. With the combination AB, the six changes in the upper tetrachord make the first chakra with six melas. With AC the same changes in the upper tetrachord produce the second chakra of six melas. Similarly, with AD, BC, BD and CD the third and fourth fifth and sixth chakras each of six melas are produced. Thus in all there are six chakras each of six melas making in all 36 melas. These 1 to 36 melas have the Suddha madhyama and the 37 to 72 melas are exactly the same except that the madhyama is pratimadhyama. In all the combinations of the lower tetrachord AB, AC, AD, BC, BD, and CD, the lower note is taken as Rishabha and the higher note as Gāndhara. Thus in the combination AB, A is Suddha rishabha and B is suddha gāndhara. A in AC, is suddha rishabha and C is sādharana gāndhara and in AD, A is suddha rishabha and D is antara gāndhara. In the combination BC, B being the lower note it is rishabha and is a Chatusruti rishabha and C is sādhārana gandhara. Similarly in BD B is chatusruti rishabha and D is antara gāndhara. Thus it will be noted while A is only Suddha rishabha and D is onlv antara gāndhara, B and C play the double role of both rishabha and gāndhara. B is Suddha

gāndhara in the combination AB and it is chatusruti rishabha when combining with the higher notes C and D. Similarly C is sādharana gāndhara in its combination with D. Similarly, in the combinations in the upper tetrachord the lower is the Dhaivata and the higher Nishāda. In EF, E is suddha Dhaivata and F is suddha Nishāda. In EH E is Suddha Dhaivata and G is Kaisiki Nishāda. Thus E is only Suddha Dhaivata and H is only Kakali Nishada. F has the double role of Suddha Nishāda in combination EF and Chatusruti Dhaivata in combination FG & FH. G is Kaisiki Nishāda in combination EG & FG and Shatsruti Dhaivata in combination in GH. For purposes of clear understanding the order of notes may be put thus :

1. Shadja.
2. S — Suddha rishabha.
3. Suddha Gāndhara = Chatusruti rishabha.
4. Sādharana gāndhara = Shatsruti rishabha,
5. Antara gāndhara.
6. Suddha Madhyama.
7. Pratimadhyama
8. Panchama.
9. Suddha Dhaivata.
10. Suddha nishada = Chatusruti Dhaivata.
11. Kaisiki Nishāda = Shatsruti Dhaivata.
12. Kakali Nishāda.
13. Upper Shadja.

Venkatamakhi answers a possible objection that the same note has the duāl role of Rishabha and Gāndhara or Dhaivata and Nishāda by the example of four brothers. If there are four brothers ABCD, A has the character of only an younger brother and D that of an elder brother. But B is an elder brother to to A and younger brother to C and D. C is elder brother to A & B and younger brother to D. In effect his answer is that B & C take their names relative to the notes with which they combine.

He also states that there were only 19 prasiddha melas extant in his time but that he has made a complete classification which will take in all ragas, the 19 melas extant, those that exist elsewhere and those that may come into existence later. Every one of the ragas can be brought under one or other of the 72 melas.

प्रसिद्धा: पुनरेतेषु मेला: कतिचिदेव हि ।
दृश्यन्ते न तु सर्वेऽपि तेन तन्कल्पनं वृथा ।।
कल्पना गौरवन्यायादिति चेदिदमुच्यते ।
अनन्ताः खलु देशास्तद्देशस्था अपि मानवाः ।।
तेषु सांगीतिकैरुच्चावच संगीतकोविदैः ।
ये कल्पयिष्यमाणाश्च कल्प्यमानाश्च कल्पिताः ।।

36 melas are Suddha madhyama melas and 36 are pratimadhyama scales. Would the difference of this one swara make any difference? His explanation is that just as a drop of buttermilk in milk would change its character completely, so also the change of madhyama in the melas would produce a great difference.

Venkatmakhi, overjoyed by the classification that he had produced, pats himself on the back and exclaims: "All my efforts would be vain if anyone can make either more or less than seventy two melas out of the 12 notes. Even the great Siva Himself will not dare to do so".

The seventy two melas of Venkatamakhi are asampūrna melas, that is both the Ārohana and the Avarohana should be taken together to see that all the swaras of the scale are present. The raga names of the nineteen Prasiddha melas conform to this role except Bhūpala. It must also be noted that he gave no names to his melas. The Kanakāmbari nomenclature, given in the appendix of his Chaturdandi Prakāsika, published by the Music Academy is of a later date.

The author of Sangita sāra samgrahamu in Telugu made a classification akin to the melas of Venkatamakhi with the difference that they were sampūrna melas. That is, all the notes of the

melas should be present in both Ārohana and Avarohana. It has also been noted that he was of the view that the Srutis were 24.

Govindāchārya, author of Sangraha Chūdāmani, followed Sangita Sāra Samgrahamu - sampūrna mela system and devised 72 melas based on 22 srutis and adopted the nomenclature and characteristics given by Sangita Sārasamgrahamu. He composed Lakshana gitas for the 72 melas and 294 Janya ragas.

Melas were given the names of the ragas of that scale but additions were made to conform to the Katapayādi system. This helps one to find the number of the mela. Thus 'dhīra' was added to Sankarābharana and the scale named Dhīra Sankarābharana. DHA being 9 and RA two, it is immediately possible to know that it is the 29th mela. So also chakras were given names that indicated the number of the chakra. Thus Indu (1), Netra (2), Agni (3), Vedas, (4), Bana (5), Ritu (6), Rishis (7), Vasus (8), Brahma (9), Disi (10), Rudra (11) and Adityas (12).

40 out of the 72 melas are vivādi melas. It is no doubt true that vivādi melas and ragas existed before Venkatamakhi's time But they were very few. Venkatamakhi himself makes it clear that Vādi-samvādi is essential for Raga Rakti. He compares the Vādi to the King, the Samvādi to the Minister and Anuvādi to the servant and Vivādi to the enemy. Even as a king has to destroy the enemies, the form of Vivādi should be destroyed if the raga is to have rakti.

विवादिवादिसंवादिभिन्नाः स्युरनुवादिनः ।
चतुर्विधस्वरेष्वेषु वादी राजा प्रकीर्त्यते ॥
संवादी त्वनुसारित्वादस्यामात्यो विधीयते ।
विवादी विपरीतत्वाद्धीरैरुक्तो रिपूपमः ॥
स्वरूपमर्दनं तेन प्रयोगे स्याद्विवादिनः ।
स्वरूपमर्दनाभावे गीतरक्तिर्न लभ्यते ॥
शत्रूपमर्दने हि स्याद्राज्ञां लोके प्रकाशनम् ।
नृपामात्यानुसारित्वादनुवादी तु भृत्यवत् ॥

Tyāgarāja has composed in vivādi rāgas, but at the same time it is to be noted that out of nearly 675 Kritis only 45 are in Vivādi melas and Varāli accounts for 14 of them. It is highly probable that he was influenced by the Melakartā scheme to give some kritis exemplifying some of the Vivādi melas.

The question of 32 melas or 72 melas has been debated right up to thirties of this century. The argument that 32 corresponds to the Katapayādi Sankhyā of the word Rāga is not tenable as the system came into existence long after the world rāga was coined. The other argument was that the combination of two rishabhas, two gāndharas or two Dhaivatas or two Nishadās cannot be got over merely by changing their name is valid criticism. The 72 Melakartā Scheme was, however, accepted by the All India Music Conference, 1927, the precursor to the Music Academy Conferences. They were probably influenced by the fact that it was only a classification and that it was necessary to include all the rāgas in the compositions of Tyāgarāja and others.

Venkatamakhi himself says that he is making a classification of scales.

तेषां च मेळनं मेळो गीतविद्भिः प्रकीर्तितः ।
भेदा द्विसप्ततिस्तस्य भवन्त्यस्माभिरीरिताः ॥

Mention must be made here that Sri T. L. Venkatarama Iyer has said that when Venkatamakhi evolved the scheme of 72 melas, he had scrupulously adhered to the true conception of a rāga and that in his system there was no such thing as scale as distinguished from Rāga. And in his system there are no scales mis-called "Rāgas" while his scientific classification provided a background for all Carnatic rāgas, those which were then in existence and those which might come into existence thereafter. According to him it is only the melas of the Sampūrna sytsem of Govindāchārya that are scales. One can only say that if Sri T. L. Venkatarama Iyer was right, Venkatamakhi could have used some term like Janaka Rāga, instead of the word Mela. However it may be, Venkatamakhi's system as modified by Govindāchārya is what is presently followed and the melas we deal are the scales.

Venkata Rao, court poet of the Tanjore ruler, composed the Bāhattara melakarta rāgamalika in which the Sāhitya was in

Marathi and in praise of the ruler of Tanjore. It was changed into Sanskrit Sāhitya in praise of Lord Pranatārthihara, the presiding deity of Tiruvayyāru and was set to music by Mahā Vaidyanātha Sivan and the name given to this composition was Mela-rāga-mālikā adding the word rāga to mela. Two books Sangita Chandrikā and Gāna Bhāskara, the first in Tamil and the second in Telugu, give a list of rāgas with Arohana and Avarohana. Not all these seem to be rāgas but only scales with names given to them. Tyāgaraja has composed in only 205 ragas, and Dikshitar in less than that number. Both the works do not state wherefrom they got these thousand rāgas. Nor are there any compositions or lakshana gitas for all the rāgas. It is also interesting to note that Sangita Chandrikā calculates the swara prastāras as 72,00,012, and says, " And so total ragas obtained by Ragaprastāra is 72,00,012 " (ஆகவே ராகப்ரஸ்தாரத்திலேற்பட்ட ராகங்களின் மொத்தம் 72,00,012 என்றேற்பட்டது).

According to this conception every swaraprastāra is a rāga.

Sri Rangaramanuja Iyengar in his appendix to his book '*History of South Indian Music* " gives 2116 arohana-avarohanas with names for them. He has this to say about them.

" Tyāgarja used 210 rāgas and Dikshitar a few less. Though the octave has only twelve notes, it is possible to permute and combine them deriving in the process more than 48 crores of all sorts. But only a few land themselves for practical music worth the name. The table in this appendix is one such mechanical product. Its only merit is that it points to patterns that can be evolved." Pālai Yāzh, a recent book by Sri B. M. Sundaram, gives a list of more than three thousand scales and also the sources from which they have been taken. It is therefore clear that the lists given in the Chandrikā and Gāna Bhāskara are only scales. Some of these may also be rāgas.

New rāgas have come into existence in the case of the Trinity and other well known composers by inspiration. Professor Sambamurti says— "Geniuses conceive of melody first and the rāgas of these melodies are analysed later. This has been the case with Tyāgarāja's compositions in rāgas not mentioned in earlier works". The inspiration may come from intuition or folk tunes as in the case of Navarōz, Kuranji, and Punnāgavarāli. The inspiration may

come from other systems as in the case of rāgas adapted to Carnatic music from the music of North India. Modal shift of tonic gives insight into new rāgas and thus they serve to help to find the form of a new rāga.

Some of the other methods suggested for finding new rāgas are (1) Arohana-Avarohana pattern under different melas, (2) Pratimādhyama Suddha madhyama parallels (3) Viloma versions of the arohana and avarohana of same rāgas (4) fusion of arohana of one rāga with the avarohana of another rāga and vice-versa (5) fusion of arohana with a Vakra pattern of an avarohana and vice versa (6) fusion of an avarohana murchana with an avarohana murchana of a Janya rāga. All these methods seem mechanical but these may give some insight to the form of a new rāga. There is no objection to new rāgas even though they are not likely to equal major ragas like Todi, Bhairavi, Sankarābharanam, Kambhoji and Kalyāni.

But the real question in regard to new rāgas is the quality of the rāgas so found. Unless they have aesthetic appeal, they will not stand the test of time. Rāgas without aesthetic value merely add to the quantity and not to the quality of Carnatic music.

There is an increasing desire in the younger generation to prefer the new and exotic rāgas rather than the aesthetically satisfying well-known rāgas. Knowing the melakartā scheme there is a tendency to spin rāgas out of svaras.

A foreign musician was a guest of honour at a party. She was pressed to sing. She sang in her language and her music was applauded. One near her asked her what she song and she smilingly replied that she counted upto one hundred. She made arithmetic musical. Need we make music arithmetical ?

A further extension to the melakartā scheme has been suggested by Prof. P. Sambamurti. In the 72 melas scheme both the Arohana and the Avarohana have the same swaras. The new scheme is to have, over and above the present seventy two melas, melas, which have the arohana of one mela and avarohana of another mela. Under this scheme Bhairavi will be a mela.

Kanakāngi Arohana and avarohana of Kanakāngi, Ratnāngi Gānamūrti. etc., will be the 1st Chakra of seventytwo

melas in the new scheme and named Kanaka Chakra. Similarly, Ratnāngi Arohana and avarohana Kanakāngi, Ratnāngi, Gānamūsti, etc., will be the 2nd Chakra and named Ratna Chakra. Calculated in this manner there will be 72 x 72 or 5184 melas. The first mela of the Kanaka Chakra will be Kanaka-kanaka, (the present Kanakāngi), the second mela being Kanaka-Ratna, and the third Kanaka-Gāna and so on. He has developed this all embracing scheme for the sake of completeness.

The advantages put forward for this scheme are (1) possibilities of a new series of rāgas, Bhairavi and similar rāga will become melas, Bhairavi would be Khara-natha mela. (2) Potentiality for new rāgas. (3) Provision of generic scales for folk melodies and music of other parts of India and other countries as well (5) will include new transilient scale or mode that may be discovered in the future, (6) its universal aspect. He realises that all these new melas cannot become rāgas that they are not likely to yield any major rāgas but only alpa rāgas, and that he is importing an extended sense to the term mela.

There may not be serious objection to a mere classification but 5184 melās is a very large number, and therefore may be of no practical use. Also the very fact that it is intended to cover all systems of music detracts from its value to Carnatic music.

Sri Sambamurti's intention is to make a complete classification by including the rāgas prevalent and those that may come into existence- That is what Venkatmakhi said about his own scheme. Carnatic music is based on Lakshya pradhanam. Yet Lakshya has drawn inspiration from Lakshana and Venkatamakhi's 72 mela scheme has exerted a grant influence. So what do we know what use this scheme of 5184 melas may be put to? Someday, some one may start an yagna of singing the 5184 melas! Where then would Carnatic music be?

———

A Comparison of Concert Patterns in Carnatic and Hindustani Music

SAKUNTALA NARASIMHAN

In any concert of classical Indian music, whether of the North or the South, the basic approach is, broadly speaking, the same-that of presenting *rāgas* and compositions with an eye to purity of tone, aesthetic appeal and melodic content. This melodic content is, however, projected via different routes in the two styles.

Carnatic as well as Hindustani concert patterns include *kalpita sangīta* (taught by a teacher, memorised and reproduced) and *mano-dharma sangīta* (extemporisation). However, in their present forms, the South Indian concert shows a greater component of *kalpita sangīta* (in the foim of *kritis*) as compared to Hindustani music where the dominant form is now the *khayāl* which is woven round just two lines of lyrics forming the *sthāyi* and *antara. Rāga ālāpana* figures as a separate entity in Carnatic concerts, preceding *kriti* compositions, while the North Indian pattern today has almost dispensed with elaborate *ālāps* (in vocal music) and incorporates it in the body of the *khayāl* itself in the process of spinning out the *sthāyi* through stages. The kind of '*bōl ālāps*' that *dhrupad* singers used to perform has nearly disappeared from the Hindustani concert scene. *Niraval* and its corresponding element in the Hindustani style (bōl taans are a rough approximation) and *kalpana swaras* (and their rough equivalents of *sargams* in the Hindustani style) feature in the concert patterns of both South and North Indian music.

The main differcnce that strikes the lay listener as well as the connoisseur alike is the fact that in Carnatic music a concert proceeds from 'quick' compositions in fast tempo to 'warm up', before settling down for the major items of the recital. The *pallavi.* which is by tradition the most elaborate piece, comes towards the close, just before the '*tukkada*' items, and never at the commencement of the concert. In the North Indian concert, on the other hand, the main item is, according to prevailing tradition, the first item. The commencement is, in contrast to the South Indian practice, a very slow '*vilambit*'. Fixing the *ādhāra shadja* ("Sa bharna" as they say in Hindi) is itself a slow, unhurried movement, and at times the artist does not go beyond two or three notes even several

minutes after the commencement. (There are, of course, variations in approach among the different *gharānas* — thus while the Amir Khan school specialises in very slow openings, the Patialā *gharāna* to which Ustad Bade Gulam Ali Khan belonged, dispensed with this very slow tempo; still, in comparison with Carnatic concert patterns, it is still valid to say that Hindustani music employs a slower tempo than in the South). In a typical North Indian concert, a pervasive melodic ambience is set through the *tambura* (the characteristic timbre of the gourd-based Miraj *tambura* contributes in part to this), followed by long-drawn out, pause - filled note elongations. By the time the *khayāl* is fully developed, stage by stage, to reach the *antara* (the latter part of the lyrics in a *khayāl*) and the medium-paced '*taans*' are begun, the artiste has got into stride and is ready for fast phrases. The item is rounded off with a *drut khayāl* (in fast tempo) if it is a vocal concert or a fast '*gat*' if it is an instrumental recital.

In Carnatic music, it is just the opposite-one starts with a brisk rendering of a crisp *varnam* or *kriti* to set the pace, open the voice and musically 'warm up' the atmosphere. No concert is begun with an elaborate *ālāpana* or a slow composition in the kind of "4 *kalai chowkam*" that the [musician of the North employs. These come later, by stages, developing through the *pallavi* and concluding perhaps with a Kshetrajna *padam* or *viruttam* etc.

At the end of both Hindustani and Carnatic concerts, the effect of good music is the same, whether it was the 'slow-to-fast approach of Hindustani music or the 'fast-to-slow' sequence of Carnatic music. And yet, curiously, it dosen't work if the sequence is switched between the two systems-if a Carnatic concert began with an elaborate, slow *pallavi* and went on to faster *kritis*, it sounds just as add as a Hindustani concert begun with a *drut khayāl*, to revert latter to *vilambit*. Even if an identical set of *rāgas* is chosen and performed in the Carnatic and Hindustani styles, the latter will sound odd if sung to fast-to-slow sequence of items just as much as the former will sound unaesthetic with a slow-to-fast format.

The main reason for this seems to be the difference in the types of *gamakas* employed predominantly in the two styles. The *Kampita*

gamaka (as in Athana rāga gāndhāra, or Dhanyasi ga), *Sphuritam* (in *janta swara* combinations), *Nokku gamaka* and '*rava*' type of *brikās* predominate in Carnatic music, whereas Hindustani music uses more of the *Jāru* or Leena (glide) *gamaka* or Āndola type of embellishment (example: the gāndhāra in Darbārikānada of Hindustani music) which are largely oscillations of 'wide amplitude' and broad waves, rather than 'short frequency' curves and trills. (It must be pointed out that this does not mean that Carnatic music does not use the kind of *gamakas* that Hindustani music uses, or that Hindustani music eschews the types of shakes that Carnatic music employs. Both kinds of *gamakas* may be found in both styles, but it is still true that certain kinds predominate in one style and certain others dominate the other style).

Rāgas Darbāri and Sudhkalyān of Hindustani music may be cited as good examples of the emphasis on particular types of *gamakas* gives the notes a distinct North Indian flavour. The Leena, Jāru and Āndola *gamakas* are such that they sound aesthetically pleasing in slow rather than in fast tempo-and therefore a Hindustani concert is able to sustain melodic ambience right from the beginning with these kinds of note manipulations. The *gamakas* of South Indian music do not sustain melody equally effectively at comparable slow speeds and therefore Carnatic music performed to the initial slow speed of the kind that Hindustani music commences with, does not sound effective in creating the proper atmosphere at the outset. The sequence in concert patterns is thus based on the *gamakas* that each system emphasises.

A second distinguishing feature is the use of light classical items in between purely classical *khayāl* items during the course of a Hindustani concert. In a full length recital of North Indian music, the vocalist begins with *khayāls* in *vilamblit* and *drut* in a *rāga* of his (or her) choice and follows this up with (usually) a piece in *madhya laya* (medium tempo). This is, more often than not, followed in turn by a *thumri* before another major *khayāl* item is taken up. This could be followed by an interval break (if the coneert has one) and the second half of the recital repeats the format, beginning with a *khayāl* and followed by a *dādra*, *ghazal* or *bhajan*. This is never done in a concert of Carnatic music where the traditional pattern of having a composition like a *jāvali* or *padam* (which correspond to the *thumri* and *dādra* of

North Indian music) only after finishing with the *ālapāna*-and-*kriti* items and the *pallavi*, is still adhered to.

In North Indian concerts, a *tarānā* is often presented in lieu of a *drut khayāl* (either as a concluding part of an elaborate *khayāl* treatment or by itself) but the corresponding South Indian equivalent the *tillānā*, is never offered in this way, in the initial stages of a concert; besides, it is traditionally never preceded by *ālāpana*, nor does it have *swara kalpana* or *niraval* in the way that *tarānā* is treated.

The proper expositions of the *tarānā* – which incidentally the Rampur-Sahaswan *gharana* of Ustad Nissar Hussian Khan and Ustad Hafeez Ahmed Khan specialises in–requires the *tarānā* ' bol ' patterns to be spun out in intricate rhythmic variations (roughly somewhat like the Carnatic '*tānam* ' in fast speed, except that in the *tārānā* the extemporisation is done to *tāla* and the phrase variations are more complicated), a feat that requires special training and control.

THE ROLE OF ACCOMPANISTS

The role of the *sārangi* seems more loosely defined as compared to that of the violin in Carnatic music. While in the South Indian system there is a definite concert etiquette requiring *kalpana swaras*, *niraval* and *rāga ālāpana* (except when it is a short, cursory treatment) to be performed strictly in turns by the main performer and the accompanist, this pattern does not seem to be followed strictly in Hindustani mustc. The *sārangi* (or the violin or harmonium) serves more to fill in gaps; even then the principal artiste is free to take over at will, even in mid-cycle. This considered with the fact that some vocalists use both *sārangi* and harmonium as simultaneous accompanists, suggests that the rule of the accompanists in Hindustani music concerts has more to do with providing the melodic atmosphere for each *rāga* rather than matching wits technically with the main artiste. Perhaps this is also part of the reason why the harmonium is acceptable in Hindustani music, if the emphasis is on filling gaps.

In the case of the percussion accompanist, the *tablā* is indispensable to mark the cycles of *tāla* whereas in Carnatic music since the main performer marks *tālam* with the hand, the

mridangam follows and embellishes. instead of providing the rhythmic martix within which the vocalist pegs his improvisation.

Comparing the roles of the accompanists in the two styles-one finds that in the South Indian pattern the violinist's competence is stretched to match the vocalist's, and the '*tani āvartanam*' gives the *ṃridangam* and *ghatam* their chance to show their skill, in turn. A Hindustani concert does not have a '*tani āvartanam*' as such for the *tablā* player who normally gets a chance to show his skill in short sequence during the course of the *khayāl* (usually as soon as the vocalist has returned to 'sam' after a few cycles of improvisation).

In South Indian concerts it is rarely that a recital is considered complete without a *jāvali* or two or '*tukkada*' items. In contrast, in Hindustani music, all *Khayāl* singers do not necessarily perform light classical items like *thumri* or *dādra*. One reason could be that these items are, unlike the South Indian *jāvalis*, not set pieces learnt by heart but compositions admitting of nearly as much improvisations (albeit of a different kind) as the *khayāl*. The skills required are believed to be diffeıent and so one can have a full length concert of just *thumris* and *dādras* also.

CHOICE OF RAGAS

Hiudustani music believes in the Time Theory of *Rāgas* (that certain ragas are to be performed only at certain times of the day or night) and so, relatively speaking, the range is limited in a concert of Hindustani music when compared to a Carnatic Concert. For example, Āhirbhairav (a morning *rāga* of the North corresponding to the *rāga* Chakravākam of the South) will never be heard in an evening concert of Hindustani music; nor will Darbāri be performed in a morning concert because it is a night time *rāga*. Since the Carnatic system does not observe such constraints, the range of *rāgas* is wider, in theory, for South Indian concerts.

Another point of difference is that in a concert of Hindustani music, there will normally be two (sometimes three) compositions in the same *rāga* (the *vilambit*, *drut*, and a *tarānā* or an '*atidrut*' piece) but this never happens in Carnatic music (although according to *shāstra*, the opening item can be in the main *rāga* of the evening to follow for *pallavi* exposition).

It must be mentioned that all these differences mentioned refer only to the patterns of concerts in the two styles and not to the intricacies of the music of the two systems. Differences between the *rāga* treatment, *tāla* etc, are therefore not dealt with here.

CONCLUSIONS :

Both Carnatic and Hindustani music trace their orgins to the same fountainheād. but over the last few centuries they have evolved into two distinct streams that have points of similarity as well as differences.

Confining ourselves to concert patterns of today in the two styles, one striking difference is that a concert of Hindustani music begins with a slow exposition and builds up to crescendoes of fast speed, whereas in Carnatic music one prefers to begin with compositions set to a brisk pace and later follow these with slow tempo treatments. This sequence is linked to the character of the *gamakas* that dominate the two styles. The glide (*jāru. leena*) type of *gamakas* that are used in Hindustani music admit of very slow elaboration while the *sphuritam*, *nokku* and other *gamakas* and *brikās* typical of Carnatic music are effective in relatively faster tempo. The characteristics of the *gamakas* therefore determine the musical approach in concerts in each system.

The use of light classical items like *thumris* in between classical *khayāls* is a feature of Hindustani music, whereas in Carnatic music the corresponding items (like *jāvalis*) are invariably relegated to the latter part of the concert.

The *tarānā* is used as an item by itself in Hindustani music and admits of improvisation too. In contrast, the corresponding *tillānā* is treated as a light item towards the end of a concert.

Since the *tablā* is indispensable for classical Hindustani music and *swara prastāra. ālāpana* etc. are not performed to the technical format that is found in Carnatic music, the role of the accompanist differs in the two styles. The demands on the performing artistes (main and accompanists) to form a cohesive team are perhaps greater in Carnatic music than in Hindustani music, because of this difference.

———

The Rāga Lakshana Manuscript of Sāhaji Maharaja of Tanjāvur

(Dr. V. Raghavan Shashtyabdapurti Endowment Lecture)

DR. S. SITA

I consider it a great honour to have been assigned the sacred task of delivering the Dr. Raghavan Shashtyabdapurti Endowment Lecture in this year's conference. I have undertaken this responsibility with a deep sense of admiration and reverence towards the great savant and I thank the authorities of the Music Academy for having given me this opportunity. Dr. Raghavan had laid the world of Sanskrit and musical scholarship under a debt of gratitude by his immortal and inestimable services to these subjects and to be associated with the memory of Dr. Raghavan is indeed a blessing for me.

THE RĀGA LAKSHANA MANUSCRIPT OF ŚĀHAJI MAHARAJA OF TANJĀVUR :—

Śrīdhara Venkateśa, more affectionately known as Ayyāvāl, along with his *sanyāsin* contemporary Śrī Bodhendra Sadguru Svāmi, gave a remarkable fillip to the cult of nāma siddhānta in the Kāveri delta by writing works like *Ākhyāshashti* and *Bhagavannāmabhūshaṇa*. The saintly author did not evidently consider it 'nara-sruti' when he wrote the beautiful Sanskrit Kāvya on Sāhaji, "*Śāhedravilāsa*", which was edited in a his own inimitable masterly manner with an elaborate and informative introduction, by Dr. Raghavan and published by T.M.S.S.M. Library (Series No: 54-1952). The fact that Ayyāvāl was the author of this work proves the greatness of the life and accomplishments of a ruler who was not merely the head of a state, but an ardent bhakta of Lord Tyāgeśa of Tiruvarur - the celebrated home of Oriental learning, and the birth place of the Musical Trinity, and which was already sanctified by divine outpourings of the Saivite nāyanmārs.

1. THE MANUSCRIPT AND ITS AUTHORSHIP :

Śāhaji Maharaja's contribution to music and dance[1] is unique. Contemporary records preserved carefully in the archives of the Saraswati Mahāl Library testify to his accomplishments and achievements both in the literary and artistic spheres. His patronage of arts has been extolled and immortalised in contemporary song and poetry. Śāhaji had a number of credits to his account as a composer of padas, yakshagānas, kāvya and dramas, as a bhakta, and finally as a patron. That he was also a discerning lakshaṇakāra in the pre-Trinity period is however not adequately known. As early as in 1945, Sri K. Vāsudeva Śāstri of the T.M.S.S.M. Library in his article[2] on the survey of "*The music and dance manuscripts in the T.M.S.S.M. Library*" had given a brief account of the *Rāgalakshana Manuscripts*. That was perhaps the earliest notice of these manuscripts. The descriptive catalogue of Telugu Manuscripts, Vol.II, edited by V. Sundara Śarma of the T.M.S.S.M, Library gives a description of this Rāga Lakshana Manuscript on p. 243 as follows :

> "Rāgalakshaṇamu — D. No. 931. B. 11620.d - substance-Palm leaf. Leaves 55 - lines 3 to 4 to a page. Script - Telugu. Number of Granthas - 650; Author Śāhamaharaja, incomplete - not printed."

The authorship of this Rāgalakshaṇa manuscript can be easily ascertained with the help of the colophons. At the beginning itself the reference to Śāhaji is found, but the line breaks off in the middle. *Śrī bhosalakulatilaka Śrī Śāhamahārajendra............tattadmeḷa samudbhūta rāgāh kramena likhyanṭe.*"

The colophons at the end of the treatment of the following melas viz., Śrī Rāga, Bhairavi, Sāmavarāli, Vasantabhairavi,

---

1. King Śāhaji's contribution to music and dance - Music Academy's Forty-Eighth Conference Souvenir, 1974-Dr. V. Raghavan.

   Also see the author's paper on the Contribution of Śāhaji Maharaja of Tanjore to Music and Dance - Journal of the Music Academy, 1975.

2. Published in the Journal of the Music Academy–1948. Vol. XIX, 1948, P. 168-182.

Bhinnashadja, Deśākshi and Chāyānāta, confirm the authorship of this Rāgalakshana work as that of Śāhamaharaja.

The manuscript does not seem to be a part or a section of a larger work on music written by the author. It deals with the melakartas and their janya rāgas current during the author's time and as Śri Śāstri had stated Śāhaji's main objective must have been to record the different views on 'rāga' and their lakshana extant during his period and that accounts for the existence of about ten manuscripts dealing with rāgalakshana, each giving not only a different set of melas but with a different lakshana also. Śāhaji's own views about the melas and rāgas are probably expounded in this small work titled simply as *Rāgā Lakshanamu.*

In the introductory portion of the work, after an invocation, the twenty melas are enumerated in the following order.

शुभमस्तु - श्री गुरुभ्यो नमः - श्रीगणपतये नमः- श्रीमहासरस्वत्यै नमः ।। श्री भोसलकुलतिलक श्रीशाहमहाराजेन्द्र . . . . . . तत्तद्रागमेलसमुद्भूतरागाः क्रमेणलिख्यन्ते ।। मोदटिमेलकर्तलकु विवरमु ।। श्रीरागमु, नाट, मालवगौक, वरालि . . . . . भैरवि, मुखारि, वेगवाहिनि, सिन्धुरामक्रिय, हेज्जुज्जि, सामवरालि, वसन्तभैरवि, भिन्नषड्जमु, देशाक्षि, छायानाट, ... ई इरुवदि रागालुन्न मेलकर्तल ।। ई इरुवदि रागमुललो प्रथमोद्दिष्टमैन श्रीरागमु ग्रामरागमनि चिरन्तनमतमु रागं ।।

Śāhaji at the outset has listed the twenty melakartas. viz., Śrī Rāgam, Nāṭa, Mālavagaula, Varāli,............Bhairavi, Mukhāri, Vegavāhini, Sindhurāmakriya, Hejjujji, Sāmavarāli, Vasantabhairavi, Bhinnashadja, Deśākshi, Chāyānāṭa,.........The manuscript breaks off here and in the above list given at the beginning, though the author purports to enumerate twenty melas, only fourteen are found. Rāmakriya, Śankarābharana, Kāmbhoji, Sāranga, Todi and Kalyāṇi are found missing due to the damaged condition of the leaves. But in the portion giving the description of the melakartas, we are able to get the lakshana of all the twenty melakartas.

TEXTUAL TRADITION :

Textual tradition embodies contemporary records of rāgas as handled in various parts. Music being a practical art, changes occur from time to time and hence for preserving the art forms and their features, the evidence of textual tradition is highly valuable. The record of rāgas in vogue in the South is available in the works of Rāmāmātya, Govinda Dīkshita, Veṇkatamakhi, Śāhaji, Tulaja, Govindāchārya and Subbarama Dikshitar's Pradarśini. Their accounts must be considered as the authentic contemporary descriptions of rāgas. Though Venkatamakhi formulated the scheme of 72 melakartas, he accepts only 19 as *prasiddha* in his time. Govinda Dikshitar has reported the theory of 15 melas of Sri Vidyāranya. Amātya recognises 20 melas but identifying five of the melas with others, he comes down to 15. Somanātha recognises 23 melakartas. Śāhaji expounds 20 melakartas. Tulaja follows Śāhaji's melas, but misses two of them. The total number of the melas is seen to range between 10 to 20. It is seen that rāgas like Naṭa, Varāli. Śrī, Bhairavi, Hejjujji, Kāmbhoji Mukhāri, Gaula or Mālavagaula, Śankarābharaṇa, Āhiri, Vasanta-bhairavi, Śuddha Rāmakriya, continued to be reckoned as melakartas and probably reflect a continuity in tradition. Todi, Kalyāṇi, Vasanta, Mallāri and others are found in the Rāga Vibodha.

Further, a careful analysis of the Janya rāgas and their features as revealed in the illustrative sanchāras quoted in these works serves to emphasise the fact, that all the rāgas grouped under a particular melakarta are seen to have common or similar characteristics, not only because the same svaras are found in them, but more so of the presence of a melodic - affinity - a chāyā, complexion an anga - which permeates each one of the rāgas. At the same time each rāga has a distinctive individuality also. Janyas of Srī rāga mela and of Mālavagaula mela have definite family characteristics and which cannot be defined in terms of svarasthānas, ārohana and avarohana, graha and amsa svaras and so on. That is the reason, in all the earlier melakarta-janya classification, the so-called melakarta was essentially a *jull fledged raga having a greater aesthetic potential and popularity and not a mere scale, heading a group of rāgas*. Again it is to be noted that in describing the janyas under the respective melakarta, the melakarta itself is identified as its first janya rāga and its lakshana is given. It may be relevant here to make a reference to Srīnivāsa who, in his *Rāgatatwa Vibodha,* defines the

term Mela as the grouping of svaras, capable of unfolding the form of a rāga, through proper adherence of svaras.

मेळः स्वरसमूहः स्यात् रागव्यञ्जनशक्तिमान् ।

श्लिष्टोच्चारणमेवात्र समुदायः प्रकीर्तितः ॥

And he has classified the melas into Sampūrna, Shādava and Audava which is equally significant in this context. It was also quite logical and reasonable in the view of lakshanakāras like Venkatamakhi, Govinda Dikshitar and Śāhaji to describe the melakartas either as Rāganga, Bhāśhānga, Upānga, and Grāma rāga and also consider them sampūrna in spite of the audava, shādava nature either in āroha or avaroha. Only the total form was comprehended by them. According to these lakshanakāras, the chāyā of the rāga is really of more value than the deletion or addition of a note in āroha or avaroha.

II. RĀGA LAKSHANA MANUSCRIPT AND THE TREATMENT OF ITS CONTENT :

Śāhaji also considers a rāga *sampūrna* if the seven svaras occur either in the āroha krama or avaroha krama. It is sufficient if the saptasvaras constitute the structure of the rāga taken as a whole and not in its twin parts, i.e. āroha and avaroha. Ascent and descent of the svaras are not to be viewed as independent elements but as complementary and supplementary. The chāyā or complexion of a rāga is a sum total value of many aesthetic factors constituting the rāga form. What is of real significance is not the actual number or quantity of the svaras present either in the āroha or avaroha but how the respective svaras progress ln their characteristic movements (Chalana) gānakriyā in the rāga involving āroha, avaroha and combination of both kramas. In this larger sense, the concept of ārohaṇa and avarohana is of very little significance. These indicate only the direction of the movement and essentially the nature of the tonal movement or behaviour in the rāga taken as a whole which is really the crucial factor. For instance the ārohana and avarohana of Bilahari is s r g p d ś — ś n d p m g r s

It is definitely not to be understood as a miśra of Mohana and Sankarābharana. After all, the form of a rāga cannot be

understood either from the ārohana or avarohana, but only from the whole or entire progression of svaras, i.e. sanchāras. The use of the terms shādava audava, sampūrna, langhana, vārja, alpa, kvachit is to be observed carefully, in the melodic context.

(a) In the R. L. manuscript, rāgas have been referred to as *sampūrna* with the one or two svaras *varja either* in aroha *or* avaroha.

(b) Only when the *same* svara or some other svara is *varja in both ascent as well as descent, it is termed shādava.* Even in a shadava rāga, in certain prayogas, the varja note is seen sometimes.

(c) When two notes āre varja in āroha and avaroha krama of the svaragati, then it is a audava rāga.

Kannada Gaula - For instance a janya under Srī Rāga mela is cited as sampūrna, obviously taking into consideration the āroha and avaroha krama. The Sangīta Sampradāya Pradarśini and later works give a shādava ārohaṇa and avarohana for this rāga.

s r g m p n s
s n d p m g S

From the *description of the* 20 *melas* and janya rāgas under them the *following ideas* become clear :

1. Śāhaji does not *refer* to the earlier lakshāna granthas like 'Sangīta Sudhā', 'Chaturdandi Prakāśika', and the works of Pundarīka Vitthala. The present work purports to record his views on melakartas and janya rāgas.

2, Śāhaji evidently does not know of the 72 melakarta scheme of Venkatamakhi as there is neither a casual reference to it nor a trace of the recognition of his mela system. Śāhaji recognises 20 melas and Venkatamakhi only 19. In the treatment of the 20 melas, Śāhaji does not seem to follow any particular order and identifies Śrī Rāga as the first in his list and unlike Venkatamakhi and Amātya, who had spoken of Mukhāri as their first mela, describes it as a grāma rāga. Śāhaji, however, quotes from 'Chaturdandi' pieces for illustrating the svaranadavadika or svaragati of the rāgas. The term 'Chaturdandi' connoting the four

channels of rāga expression i.e. Gīta, Ālāpa, Thaya and Prabandha was quite popular and *Śāhaji* happens to be the earliest in defining rāgalakshana by citing sanchāras from old compositions Śūladi, Gīta, Thāya and Ālapa from lakshya. It is to be noted that Venkatamakhi's Bhūpāla mela (3rd in the list of 19 Prasiddha melas and 8th in the 72 melakarta scheme) is mentioned in R. L. manuscript as Todi with the same kind of svaras.

3. The suddha vikrta svaras used by Śāhaji in the description of the rāgas are besides the seven śuddhasvaras, panchaśruti ri and (*not chatusruti ri*), shatśruti ri, sādhāraṇa ga, antara ga, chyutamadhyama ga, chyutapanchama madhyama, Pancaśruti dha, shatśruti dha, kaiśiki ni, kākali ni and chyutashadja ni. Evidently the svara nomenclature of Rāma Amātya has been adopted. The terms *varāli madhyama* and *Prati madhyama* are not found.

4. The most striking features of the treatment of his melas are :

(a) The twenty melakartas are described as *Sampūrna* in the sense that the sapta svaras occur in them, either in the ārohana or avaroha or in sanchāras involving both. (b) Details of graha, amśa and nyāsa are not included in the definition of ragas. (Instead prayogas illustrating the rāga form are given. The udgraha prayogas indicate, the Sanchāra at the commencement of a gīta or ālapā.) (c) Melakartas and janya rāgas are described in terms of rāgānga, kriyānga upānga and bhāshānga.

Śāhaji has referred to some of his melas and rāgas as rāgāngas, bhāshāngas and upāngas and kriyāngas.

1. Rāgāngas are those rāgas in which the chāyā or flavour of grāma rāga (born from jātis) forms an essential anga. They have the maximum degree of resemblance to grāma rāga. Generally rāgānga rāgas may be understood as ancient ragas.

2. Bhāshāngas resemble or have the chāyā of bhāshās. *Bhasha* rāga is the melodic extension or elaboration of grāma rāga - and denotes the ālāpa prakāra of grāma rāga and produces a pleasant effect, rakti. Four kinds of bhāshā rāgas are mentioned (1) Mula or mukhya, (2) Svarākhya or sankīrna, (3) Desakhya or deśaja (4) Uparāgaja or Chayāmatra.

3. Kriyāngas relate to those rāgas which by *characteristic movements* create emotional effects.

4. Upāngas are closely allied to rāgāngas and closeness and this degree of affinity to grāma rāga are important. It is not mentioned separately by Matanga.[1]

[जातिसंभूतत्वं ग्रामरागादीनामिति यत्किंचिद्गीयते लोके तत्सर्वां जातिषुस्थितम् ।

(1) अथ उपरागत्वं नाम ग्रामरागसमीपत्वं

(2) रागत्वं नाम उपरागानंतरं जातिजनितत्वं

(3) अथ भाषारागत्वं नाम रागोपरागानंतरं ग्रामरागालाप प्रकारत्वं ॥]

Nāṭa melakarta rāga is cited as a bhāshānga. Rāmakriya melakarta is a kriyānga rāga. Śankarābharaṇa is described as Rāgānga, while Bhairavi is upānga. Bhinnashadja rāga (melakarta) is identified as a shadja grāma rāga. Chāyānāta melakarta is upānga sampūrna. Audava janyas are described in some cases as rāgāngas. Mālavasrī, a shādava janya of Śrī Rāga melakarta, is a rāgānga. Madhyamādi, an audava janya of Śrī Rāga, figures as Rāgānga. So also is Dhanyāsi.

The idea that rāgānga denoting a melakarta, while bhāshānga, upānga and kriyāngas denoting different varieties of janya rāgas, grouped under the melakartas, is of a later origin. The rule that a melakarta should be sampūrna both in ascent and descent, with the same kinds of svaras in both and with a regular order of ascent and descent is also a later concept. Venkatamakhi, the architect of the scheme of 72 melakartas, had not subscribed to this theory of melakartas. Only during the period of Govindāchārya, the author of Sangraha Chūdāmaṇi and after him the concepts of mela and janya came to be interpreted in a different connotation. Govindāchārya's definition of a melakarta helped in the identification of the form of the mela and its janyas on the basis of identical svarasthanas and nothing beyond. But it is certainly reasonable to concede that the pre-Govindāchārya treatment of melakartas and janya

[1] Bṛhaddeśi.

rāgas emphasised more the *chāya or the emotional fervour as the basis of affinity between their form rather than of the form itself.* The complexion of the rāgas constituting the sound form is contributed by the characteristic occurrence of the svaras in the proper melodic context. It is this chāyā and bhāva of rāga that helps to distinguish its identity and establish its individuality. Every note in a rāga is thus unique. What is unique about the antaragandhāra of Sankarābharana is its tonal relation to its lower and higher neighbours i.e. Chatusruti ri and Suddha madhyama (It applies to all the other notes in the rāga,) Each note including sa and pa, has a melodic context and situation which is at once meaningful in the rāga.

Sāhaji refers to the following rāgas :

1) Melakarta rāgas and their janya rāgas
2) Ghana, naya or rakti and desi rāgas
3) Rāgānga, kriyānga, upānga and bhāshānga rāgas
4) Sampūrna, shādava and audava rāgas

The Rāga Lakshana manuscript serves to fulfil an important lacuna between the standard treatises and throws valuable light on the divergent views regarding the rāgas extant during that period. For the first time rāgas are spoken of in terms of ghana, naya and desya by Śāhaji and this is the earliest textual reference and sastraic authority supporting this interesting classification of rāgas. Though the Sangīta Sārāmrta for the most part, followed the Rāga Lakshana manuscript, it is surprising to note the omission of the reference to these three kinds of rāgas with examples, in the former. Tulaja must have been quite aware of the classification. Perhaps, as a faithful expounder of Venkatamakhin's theories, he had not taken note of the new classification of rāgas which is a post-Venkatamakhin development. Equally or perhaps more surprising, s the total absence of any reference to the theory of the 72 melakartas in Śāhaji's Rāga Lakshana manuscript.

After the formulation of the melakarta scheme, it was in relation to the supremacy of the melakarta system that rāgas came to be understood and referred in the Carnatic system. But the three kinds of rāgas represent a general classification of rāgas in a wider sense, including in its list both melas and janya rāgas.

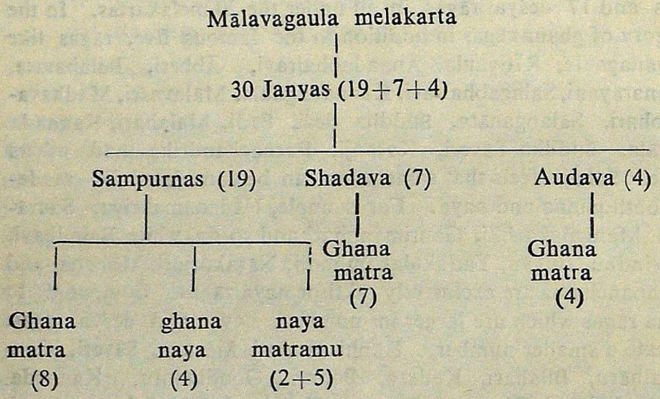
The Anubandha to *Chaturdandi Prakāśika*[1] mentions the following eight ghana rāgas i.e., Nāṭa, Gaula, Varāli, Bauli, Śrī rāga, Ārabhi, Mālava Śri, and Rītigaula. According to Subbarāma Dikshitar, ghana rāgas are those which are ideal for singing tāna in durita kāla successfully from nābhi and that the sound forms of such rāgas resemble the majestic personality of a purusha with qualities of Śaurya, Vīra and Utsāha. Naya rāgas please the citta and thus emphasise a delicate and attractive treatment to bring out the beautiful aspects. Taking into consideration the sum total expression of the rāga and the manner of bringing out the various facets of the rāga image, rāgas are perhaps classified thus. Desya rāgas are highly enjoyable and migrate from different regions, mostly from the north and are capable of being handled in various alluring styles.

Śāhaji mentions a total of 60 ghana rāgas, 20 naya or rakti rāgas and 17 deśya rāgas in all under the 20 melakartas. In the category of ghana rāgas in addition to the famous five, rāgas like Nāryānagaula, Rītigaula, Ānandabhairavi, Ābheri, Balahamsa, Naṭanarāyaṇi, Sālagabhairavi, Kannadagaula. Mālavaśri, Mādhavamanohari, Sālanganāta, Śuddha deśi, Pādi, Malahari, Kannada bangāla, Śuddha Sāveri, Kuranji, Purnachandrika and others figure. Śāhaji feels that some rāgas can be considered for rendering both ghana and naya. For example, Nādanāmakriya, Saurāshtra, Mangalakaiśiki, Gaurimanohari and so on, while Saindhavi, Surasindhu, Julāvu, Yadukulakāmbhoji, Nāṭakurinji, Mohana. and Lalitapanchama are exclusively rakti or naya rāgas. Compared to ghana rāgas which are larger in number, naya and deśya rāgas, indicate a smaller number. Kāphi. Huśeni, Māruva, Sāveri, Gaudamalhāru, Bilahari, Kedāra, Poorvi, Goudipantu, Kannada, Mohanakalyāni, Dhanāśri, Sāranga, Todi and Kalyāṇi are described as deśya rāgas. On what basis these rāgas are named as ghana, naya and desya, is not indicated by the author of this classification. He probably must have taken into consideration the emotional content of the rāgas as the basis for classification. Also this must have been the result of the impact of Hindustani system of music on that of the existing system, that took place during the reign of Ṣāhaji:

1. Anubandha - Chaturdandi Prakāśika – Music Academy Publication P.5 Sl.40-49.

Whether it be a melakarta rāga or its janya raga, the details regarding their suitabiiity for ghanam (rendering of tāna in madhya-makāla), or nayam or both are invariably given. Śāhaji takes care to pronounce in unmistable terms whether the rāga is worthy of being useful for ghanam rendering alone or it is useful for singing ālāpana as a rakti or naya rāga. He calls these rāgas as *ghana mātra yogyamulu, nayamātra yogyamutu, ghananaya yogyamulu.* In the enunciation of each melakarta, he gives the list of rāgas useful for *ghanam rendering, naya yogyamulu aud ghana-naya yogyamulu.* Under Sri Raga melakarta are grouped 18 Janya rāgas. Of these sampūrna rāgas are eleven, shādava, five and audava two, the total being 18. Among the sampūrnas, eight rāgas have been termed *ghana yogyamu,* one *naya* or *rakti* rāga ānd *desi* ragas only two. (Vide Table)

In the case of Mālavagaula melakarta. the following table will be illustrative:



Music being the most elusive and abstract of the performing arts, it exists in the form of sound. It is an experience to be experienced and lived. So subtle it is, that it eludes all verbal description and analysis. More so, when the form of a rāga is to be expressed in words. Where articulate words fail to express the subtler feelings of the heart, it is the melody and musical language, the inarticulate language of tones that succeeds in doing so effortlessly. To what extent can the description of the form of rāga in terms of words, and slokas be adequate, suceessful and purposeful ? The job of a lakshanakāra in music is thus extremely diffi cult. To write a work on the lakshana of raga is an attempt

to deal with abstract sound images in a grosser language. It requires maximum artistic sensitiveness and practical experience for an understanding of this and Śāhaji no doubt has done it in a remarkable manner.

The tradition of defining the lakshana or form of a rāga by mentioning the graha, amśa and nyāsa, which invariably in most rāgas was cited as sa, (S.M.K.), and by attempting to classify rāgas according to the above as seen in Chaturdandi Prakāśika were found to be of little practical significance. This tradition of pointing out the graha etc. while defining the form of the rāga failed to emphasie the melodic context in which these svaras figure. Śāhaji is to be congratulatd upon substituting this old method of citing the graha, amsa nyāsa svaras for each rāga, by giving illustrative examples taken from the compositions and other lakshya vogue during his period. The *Udgraha prayoga* serves to point out the graha or commencement on a proper note of a melodic phrase or group of svaras in a rāga and containing mostly the amśa or the jīva svaras, gives the clue to the identity of the rāga.

-----

20 Melakartas and their Characteristics in R. L. Manuscript

Melakarta	Brief description and remarks	Treatment in S.Sār. C.D.P.	S.No. of Mela
1. Śrī Rāga	sa. ma, pa are śuddha; ri and dha are panchaśruti; sādhārana ga and Kaiśiki ni. Alpa dha. Ghana raga. *Ex*: rgRgrs/ssGrs/srsssrip/NsrgR rs/mpnns/ srppnppm/rmmp/. (Taya). ssnd/srgm-mgrs prayogas do not occur. Such non-permissible prayōgas are many in this raga.	g & dha varja in tāna (CDP & S. Sar) Sa, graha, amsa & nyasa.	22
2. Nāṭa	Bhāshānga, sampurna, sung in evening; s, m, pa suddha; ri and dha shatsruti; antara/ga & kākali/ni: ga and dha are varja in avaroha; avakra svaragati; (Ex:) ssSrpm/RgmpdNssssNMP/nN:; Ss// (ayittam) sssn/pss/ssN/ (taya); NssrRRgmpdNssNp/SssssgrmpNssS//. dha is rarely used in aroha prayogas. Resembles the current practice.	Nāta or Śuddha Nāti in S. Sar. Sa-graha amsa & nyāsa; sampurna with n, d, g & r varja in avaroha acc. to CDP.	36
3. Mālavagaula	srmpd are śuddha; kākali ni; ghana mātra yogyam; avakra svaragati in aroha and avaroha. *Ex*: Srss/rss/rss/ rss/rsSR/sndpm/Srgmpdns/(āyittam) SsNdN sndpm/Ndpdmpgm pdNsr with sahitya is cited as an example for gita prayoga.	Gaula; or Suddha Gaula in C.D.P. Evening raga - S. Sar.	15
4. Varāli	Bhinna panchamā's bhāsha; can be sung at all times. (sarvadā geyam); srgpd are śuddha; chyuta. pa. ma and chyuta sa. ni figure. Kramāsvara sancharas. *Ex*: grgmpdmpd PndpmGr (udgraha prayoga) srgmpdNs / rgmpdNdp / pdpmggrs srsnddpm/pdpmggrs/another prayoga. Tāya, gita and prabandha prayogas are also found.	Śuddha varali CDP Fifth mela in S. Sar. Vikritapanchama ma; sa-graha, amsa, nyasa;	39
5. Śuddha Rāmakriya	Kriyāngam; s,r,m,pd and dha are suddha; chyuta ma, ga; ch. shad. ni; ch. panchma occur. avakra svara krama in aroha	sa-graha amśa, nyāsa; evening raga; Kasiraa makriya; S.S.P.S,	51

Melakarta	Brief description and remarks	Treatment in S. Sar. C.D.P.	S. No. of Mela
	and avaroha; *Ex* : Sddpm/pdpmgM/PdmGr/srgmPp/dpmg/mgmpd/mpdNdNs/NsrgrgMGr//(ayittaprayoga)		
6. Śankarābharaṇa:	Rāgānga; sampurna; sung in the evening. s,m,p are suddha; ri & d are panchasruti; antara ga & kakali ni; ghana naya yogyam. Svaras in aroha and avaroha occur in a neat progression. *Ex* : ssndNsdpmgrgm pdnsnD/ggrs/Srs sndNS/(āyitta prayoga). SndnSSnP/dgpdsNS DMGmrs (Eduppu)	It is refereed as rāga rāja sa, graha, amśa nyāsa- S. Sar.	29
7. Kāmbhoji	Bottu raga's bhāsha; s,m,pa suddha; r & dha are panchasruti antara ga & kaiśikini sampurna; ghana, naya mātra yogyam; Ma & ni are varja in aroha; For the sake of rakti in some phrases, ma occurs. Sampurna murchanas are rare. *Ex*: gpdssnN/pdnpdpmgrs/srgmrs/dnp pdd/S/srgmrs/dnppdDS (ragavardhani prayoga). Riṣabha sthayi taya prayoga has madhyama. *Ex* : mmgmpP/gpds-Snp/nndddpmppm/grsnp// It is to be inferred that ma varja phrases were once very popular in this raga and it is confirmed by Subbarama Dikshitar also.	Kakubha's bhāsha, Sa-graha, amsa, nyasa, Evening raga (S.Sar.)	28
8. Bhairavi	Upānga; ghana naya yogyam; sampurna; s, m,p dha are śuddha; sādhāraṇa ga, pancha śruti ri; and kaisiki ni occur. Sung in evening. *Ex :* Grs/srsnnd/pdNdpm/pdn/pdnspsS/pdnsnnd/pdn/pdNddpm/gmggrs (udgraha) ggrsns/grsNs/ (tāya) grs srsN/pdNpdpm/pdN-pdN/pdNs/ggmgrs/ggmgmpdm/mpmg/ggmrs/ (tāya)	Dha - nyasa, etc S. Sar.	20
9. Mukhāri ;	Sampurna; all śuddha svaras; But r, g & d, ni are found to be slightly lower in	Suddha Sādhārita - S. Sar : Śuddha svara	1

Melakarta	Brief description and remarks	Treatment in S, Sar. C.D.P.	S. No. of Mela
	pitch in the madhya mela vina according to Sahaji; & these should be sounded slightly higher. *Ex* : grRnDS ndmpdnPnD/MGrr MPnDM/pdnpdn-Prrmgr/srgrndss (prathama raga vardhani prayoga)	suddha svara yukta mukhāri mela - C.D.P.	
10. Vegavāhini :	S,r,m,p are śuddha; panchasruti. dha & Kaisiki ni; *Ex* : Sndns/ndndpmg Mm/gmndpmgMgrs gm/pdndpm/gmndnsrs/mg rsnd/ndpmgmS (āyitta prayoga)	Sa-graha, amsa, nyasa	16
11. Sindhurāmakriya :	Kriyānga - ghana raga; s,r,m,p, dha are suddha; sadharana ga & chyuta. Pa, ma, chyuta shadja ni figure. Sampurna. In aroha, Pa in [aroha and ri in avaroha) are langhana; *Ex* : srggmp/mmdp/mdD/nNS (udgraha) Ssnddndd/ mdd/gr/NsddMDDDNSr/ggmmdd/NNs ddpm/nsdd/mdDNNS// (avaroha tāra shadja tāna)	Not found in C.D.P. 45th mela in C.D.P. is Pantuvarāli which is later referred as Subha-pantuvārali.	45
12. Hejjujji	Sampurna; Ghana raga; antara ga, the rest are suddha; *Ex* Sdsrs/Ndp/dd pm/gMP/gmpmgGrs/rgm/gmpd/dNddpm/gmpDS/RrsNdpddS// (āyitta prayoga.)	Evening rāga-S.Sar	13
13. Sāmavarāli	Sampurna; ga is langhana in aroha, Kakali ni, the rest are suddha; smooth ascent & descent of svaras. *Ex* dssr rmmp/pdpnddpP dpmpgrrg/sgrrsNS/(udgraha) dndpmmddsndns - dnd-pmmm (taya).	Originated from Samaveda - C.D.P.	3
14. Vasantabhairavi ;	Sampurna; s,r,m,pd suddha. Antara, ga, kaiśiki nishada, alpa panchama, pa is varja in avaroha ; srgm does not occur in aroha; *Ex* : RrsNd/Ndm/NNss/mmmm/ndmSs/ndnS/ndm/nndm/mpmm grrs/NNdmg/mdmNs/gmpMgrrs rrs/NdNSs/ (Tara shadja tana)	Sampurana, alpa pa; morning raga - C.D.P.	14

Melakarta	Brief description and remarks	Treatment in S.Sār. C.D.P.	S. No. of Mela
15. Bhinna shadja :	Shadja grāma raga; ri is graha; sampurna; s,r,m,p d are suddha; Chyuta shadja nishada; gggrsr/mpddP (Eduppu prayoga) SdS/rgggr/Sm pdnS/sSndp/pdpd-pm/gggr/srsrsd/rrsNS/ (tara sadja tana)	sa-graha, amsa, R-nyasa-S.Sar	9
16. Deśākshi	Sampurna; early morning raga; s,m,pa śuddha, shatsruti ri; *Ex* : gPdPmmr/sssnpdr/Pdr/Sd/sNppm/rssnd/ss/ddpdss/ (Taya)	sa-graha, nyasa ; (S.Sar). ga-graha in C.D.P.	35
17. Chāyānāta :	Sampurna; s,m,pa suddha; shatsruti ri, antara ga, panchasruti dha; kaisiki ni; *Ex* : rgmpdnp/dnS/sndnp/sNdnpnNS/ (prayoga)	Not found in C.D.P.	34
18. Sāranga	Deśi rāga; sampurna; lakshyānusāri mela s p suddha; chyuta pa, ma; suddha ma, kakali ni, and antara ga; pancha sruti dha occurs in certain prayoga *Ex* : srmmpdrs/sdpm/mmrs......... (prayoga)	Ucca madhyama or Vikrita ma. Shatsruti dha. (S.Sār) Not found in C.D.P. The descrition of Saranga – not available in *S.Sar*.	
19. Todi	Desi raga; srmpd are suddha; sadharana ga; sampurna. *Ex*: dpmGrsndnNS. panchama varja prayogas are available in gitas.	8th mela in C.D.P. is Bhupāla. Not available in S. Sar-the raga chap. of Saramrita is incomplete.	8
20. Kalyāṇi	Desi raga; sampurna; s,p suddha; r,d are pancha sruti; Kakali ni; antara ga; *Ex* : the manuscript is damaged here - srgm -	Sampurna with ma & ni varja in avaroha; unfit for gita and prabandha and liked by Turushka-s according to C.D.P.	65

——o——

114 Janya Rāgas & their characteristics in R. L. Ms.

1. *Śrī rāgamela and its janyas* :— 1 Śrī rāga

2. *Kannadagaula* : Ghana raga : upānga, sampurna. Svaras in āroha and avaroha occur in *sama* and *vishama* i.e. straight as well as in crooked manner.

Eg : srgmpns snpmgs - snpdn - mdns occur sometimes in taya and udgraha prayogas. srgmgs - is a udgraha prayoga. Dha is seen in a few sancharas. Otherwise it resembles modern practice. Dha is present in a few sancharas cited in S.S.P.S.

3. *Velāvali* : Bhashānga. Figures as a mela in Sangīta Sārāmṛita. Sung in early morning. Ni is absent in āroha sanchāras. Phrases illustrating the raga lakśhana are exactly the same as given in the Sāramrita. C.D.P. calls this a janya of Śrīrāga with the arohana avarohana srgmpds - sndpmgrs. R.L:Ms. agrees with C.D.P., S. Sar makes nishada Kakali. S.S.P.S. mentions this as the twenty third mela. The sancharas do not have ni in aroha. Muthuswami Dīkshitār's composition '*Kaumāri gowri Velāvali*' is a beautiful composition in this raga illustrating its lakshaṇa.

4. *Devagāndhāri* : Ghana rāga. Sampurna with ri and dha varja in āroha, sgmpns – sndpmgrs. Same as Karnātaka Devagāndhāri (Panchāshatpītha rupini of Muthuswami Dikshitar). Same as Abheri without Suddha Dhaivata prayoga. Kshetrayya padam is in this Devagāndhāri raga. Also the Suladi of Purandara Dāsa and the Kirtana of Pedda Dāsari. *Eg* : The śulādi prayoga. SsGMPmpNdmpdp - pmgmgrSS - ggssn. Early morning raga, Figures in Yakshagāna and music of dance dramas. This is different from modern Devagāndhāri (janya of 29th mela).

5. *Sālagabhairavi*: Ghana rāga-Sampurna. In the aroha, sampurna murchana and tāna prayogas do not figure. But these are found in avaroha. srgr and srmP prayogas occur. *Eg* : rgms - ggr – mmggr ppdps - sndpmgrs. S.S.P.S. gives the aroha and avaroha as srgm-pdps - sndpmgrs. Dikshitar's kriti '*Tyāgarājena*' includes phrases like pdpsrgm - nsdp and so on and resembles Kharaharapriya

bhāva. Tyāgaraja's '*Padavini*' emphasises the srmp prayoga even at the outset.

6. *Suddhadeśi* : Sampurna. In the aroha ga is langhana. In the phrase dnsrgrr, ga is the highest note touched and then the avaroha krama begins. So ga can figure in such a prayoga. Vakra prayogas of dha in aroha and pa in avaroha are quite characteristic. According to S.S.P.S the sancharas in aroha and avaroha are srmpdnds sndpmmgrs. '*Endu Kaugalintura*' and '*Raghunandana*' are the two kritis of Tyāgarāja. No song of Dikshitar is available.

7. *Mādhavamanohari* : Dha and Pa are langhaṇa in āroha and avaroha respectively.

Eg : srgmpns - sndmgrs. grgm, mdm sndpgmpdmgr - grgm-pdmgr. According to S. Dikshitar, dha is komala in the phrase pdm. Similar phrases are seen in Ritigowla and Anandabhairavi. S. Sud. and C.D.P. do not refer this raga. Ḍikshitar's kriti '*Mahālakshmi*' is a good example.

8. *Madhyamagrāmarāga* : Fit for singing ghanam, (ghana yogyamulu). Eg : gmpdns - sndpmgr - snrs. No composition is available. The above eight ragas are fit for rendering ghanam.

9. *Saindhavi* : Rakti raga. Sampurna. One of the grāma ragas. SrS rsnNdn srsr M. mpdp ndP. Folk melodies are available in these ragas. Used in Yakshaganas. It continues to be a janya of the 22nd mela.

10. *Kāpi* : Deśya raga. Sampurna. srgmpdns - sndpmgrs. Sancharas in this raga reveal that ma and dha are sometimes eliminated in avaroha. rgm and pdn phrases are seen. The Kāpi as described in S.S.P.S. takes the aroha and avaroha - srgmpdns - sndpmggrs. But by the time of Sub. Dikshitar, kākali ni and antara ga came to be used in some phrases. In some usages, only antara ga is used. In Muthuswamy Dikshitar's '*Venkatāchala pate*' the following prayoga krama is seen : PmpMdpDpdN - snrs - Snsrrgmr snsdnpdmpdn snpm gmrs - rpmp pmgmrs - Virabhadrayya's kriti '*Sevimparayya*' has similar phrases. The present day Kāpi is a development from the earlier form known as 'Karnataka' Kāpi perhaps to distinguish from its later form.

11. *Husāni* : Desyaraga. Sampurna. Svaras in aroha and avaroha ascend and descend in a free manner. (nirāghāta)

Ex : Rggrs - rgmpdns - sndp - mgrs – Rgps - ndpDNS - (alapa).

12. *S'rīranjani* : Pa varja. Shādava. Svarakrama in aroha and avaroha. (*Eg*:) Mgrsrsndn / sNs / grgm / dmndnS / nndm / ndm / mdmm / grgm / rrssndns / (udgraha prayoga). This raga is not found in C.DP. '*Nisāti daivamendu*' a daru by Muttuswamy Dikshitar and '*Samininne*' a Chauka varna by Rāmaswāmy Dikshitar are available in S.S.P.S.

13. *Mālavaśri* : Rāgānga. In aroha, sancharas range till madhyama note and in avaroha murchanas commencing from sa as the first note figure. *Eg* : mpdns - sgs - SnNdpmmgs - aroha, avaroha kataka prayoga. It is a ghana raga in S.S.P.S. The ārohaṇa and avarohana : sggmpnns - nndpmp ndmmgs-da is varja–. Dikshitar's kriti in this raga '*Mangalāmbāyai*' and '*Devisatatam mudam*' by Krishnasāmayya are cited in the Pradarśini.

14. *Devamanohari* : Shadava, ga varja. In avaroha, dha is langhana; pdns in aroha and sndp in avaroha are avoided. This fact is omitted in S.Sar. mpnns prayoga occurs frequently. Eg. nsrmmp / mpdnm / mpnNs / npdns / pmmpmr / mmm / rrr / sNsrn-dnp / mpnns / rrpmr / mmm / rrs. (udgraha prayoga.)

15. *Jayantasena* : Shadava. r is varja. Eg: Mgsndpdpm/pnnss// ggmdpm - ndpmggmgs - udgraha prayoga. Padas and darus are available in this raga. S. Sud. and C.D.P. ascribe this raga to Raghunātha Nāyaka.

16, *Manirangu* : Shadava. dha is varja. Eg : nsrggrs/Nsrsn/ srmp / mpNSnpmgr / rSS / smppNpmm / ppmgrrgrrs / Gīta prayoga). This raga is not mentioned in C.D.P. The above sanchara resembles the modern practice

17. *Madhyamādi* : Rāganga. Audava with ga and dha varja. Straight progression of svaras occur and not vakra. Eg: PPmp-npnp / pmrMrrmmppnnp / pnpnppmr / mrmrrsN. (Shadja graha prayoga)

18. *Dhanyāśi* : Rāgānga. Audava with ri and dha varja. Avakra movement of svaras in āroha and avaroha. The illustrative

sanchara reveals this raga to be identical with our Suddha Dhanyāsi. The present Dhanyasi with komal ri and dha in avaroha is a janya of Hanuma Todi mela..

19. *Nātamela and its janya ragas* : *Nāta* rāga.

20. *Udayaravichandrika* : Sampurna witn ga and dha varja in avaroha; avakra movement of svaras in aroha and avaroha. This is not the same as the modern Udayaravichandrika.

21. *Mālavagaula mela and janyas* : *Malavagaularaga.*

22. *Sālanganāta* : Sampurna. Fit for ghanam rendering only ga and ni do not figure in a regular order (Gāndhāra nishādamu varusagā rādu). Eg: dssr-srmgr - mmp mp ddu mpdaS/ tāra shadja tana prayoga, According to S. S. P. S. the phrase sndp is not found in traditional gita and prabhandhas. Only sns is available. Muttuswamy Dikshitar's kriti '*avyājakarunākatākshi*' does not have this phrase but only sdpmgrs figures ,

23. *Ārdradeśi* : Sampurna, Ghana Yogyamu. Sancharas in this raga reveal janta svara prayogas like srmmM, dddppP, dpmggr, SSDDpm ggr — sddD and so on. Ni is rarely used. *S'ri Ganesātparam Chitta*' of Dikshitar includes prayogas like SSn ddppmmm-ggrs.

24. *Chāyāgaula* : Sampurna. Ghana raga. The '*śvaranaḍavadika*' is krama and sometimes irregular. ri and dha are frequently eliminated in the phrase quoted. Eg. : Mmgsrsrs/dssr srmgsrgmp/ddp/ pmpdSnS/ddppmmgs/tara shadja tāna in shadja tāya. S.S.P.S. gives the prayogas with ga and ni varja Eg: pmgs — mpds — srmgs —pdsns / '*Sarasvatya bhagavatya*' of Dikshitar illustrates this raga.

25. *Takka* : Shadja grāma rāga. Sampurna, ghana yogyam, alpa panchama. Eg : Mgm/ rrgmddNs/ndmmr/grrgmP/Taya prayoga. Gitas with alpa panchama and without pa are available in S.S.P.S. '*Suudaramurtimāśraye*' of Dikshitar and '*Rāka śaśivadana*' of Tyāgarāja are good examples for understanding the rupa of this raga.

26. *Gujjari* : Takkā's vibhāsha, sampurna, ghana raga. Prabhāt raga. Vakra prayogas with alpa panchama are quoted. In

this raga the murchana ' srgm ' ending on ma does not occur. ' madhyamānta tana ' is also avoided. C.D.P. states this raga as rāgānga., and born of Gaula mela with dha as varja in avaroha. S.Sud. gives great importance to Gurjari than Mālavagaula though it is deemed by some as a Pa varja raga. According to Govinda Dikshita, Malavagaula was not well known. Pa in Gurjari is however present in the avaroha and so he calls Gurjari a mela. R. V. & S.M.K. have recognised Mālavagaula as a mela with Gurjari as one of its janyas. Ma & Dha are cited as alpa in S.P.S.S. '*Gunijanādinutha*' of Dikshitar illustrates the raga rupa. R.L.Ms. gives the following Udgraha prāyoga- Pdrsd/srgdpm/gmpdNS/ndPM/ggr/rsnsdsrsnS dsrgrsnsS/rsns/dsr/Pmgs/ (tāya prayoga).

27. *Guntakriya* : Kriyānga rāga. Ghanaraga. Sampurna. Svaras ascend and descend in a Vishama (Crooked) krama. Eg: mpmgss/gmppnmpm/gmpgrs/rsnSS/ (Shadja Sthayi prayoga). The: following aroha and avaroha are given in S.S.P.S. Srgmpdns - snpmgmdpmgrs '*Rājārājendracholapratishthitam*' by Dikshitar and '*Intanuchu*' by Tyāgaraja illustrate the rāga rupa.

28. *Phalamanjari* : Sampurna Ghanaraga. Svaras ascend and descend in a avakra manner. Ex : rsndnsr/ddpm/gddppns/ndndd pm/Gmrs/rsndN/srSs/ (udgraha prayoga). S.S.P.S. does not mention this raga, and no kriti of Dikshitar is available. Tyagaraja's '*Sanātana*' is famous.

29. *Nādanāmakriya* : Sampurna, fit for rendering *Ghana* and *Naya* '(*Ghana, naya mātra yogyamu*'). Sung in the evening. The murchchanas in the aroha and avaroha figure in a regular order. Eg: RSs/ ndN / dNsr / Nsrmgm / ddppmg / ddNS / sndn dddppm/ grrsn/dnddppmg/ (udgraha prayoga)....It is sampurna in S. S. P. S. and not described as a Nishādāntya raga. Prayogas in tāra sthāyi are seen in the gitas of Venkatamakhi.

30. *Saurashtra* : It is a bhāshā of Takka. Sampurna. Ghana, naya mātrayogyam. The svaragati sometimes is both sama. Eg: SsssrsnDP/pdpdnDpP/mgRgmPP /gmpmpdpndp/pmpdrS and so on (ayattaprayoga).

31. *Mangalakaiśiki* : Sampurna, *Ghana, naya mātrayogyam.* In aroha and avaroha svaras occur in a avakra manner. Eg. SrrsNd/

Drrr/ggrgMM/drrggrg/ pmgmgr / rsNSS / (ayitta prayoga). It is mentioned in the list of janyas in S. Sar. But the description is missing. Chyuta pa figures in aroha and avaroha. cited in S.S.P.S. Eg : gmpmg : Aro : srgmpmgpdns. Ava: sndpmgrs *Śri Bhārgavi*' of Dikshitar is a good illustration.

32. *Mechabauli* : Sampurna. *Ghana naya mātrayogyam*. The svara krama in aroha and avaroha. Eg : rsdrs/dsrg/rgddppmg/ gpdS/ndpmpdndpm/grsrSn/ (udgraha prayoga). This is same as *Gummakāmbhoji* raga according to S.S.P.S.

33. *Māgadi* : Panchamaraga's bhāshā. Sampurna. Rakti-raga. Ex : Srsrgm/PPdndpD/PndP/ndP (daruprayoga), No composition is available in this raga.

34. *Gaurimanohari*: Sampurna. Rakti raga. Two daru prayogas are given. This appears to be different from the 23rd mela. No description of this raga is given excepting a few lines of the sahitya from a daru.

35. *Māruva* : Sampurna. Deśi raga. Ex : Sndpm/pGrs/ dpm/pNS/Grrsnd/Gmpgrs/GrsrNSS/ddpm/psSS/GMM/rrgrrs/(Suladi prayoga). Perhaps this is a north Indian raga (P. Vitthala). S.S.P.S. gives the following aroha and avaroha sgmdmpnS-Sndmpgrsn. Dikshitar's composition '*Māruvakādhimālini*' is probably the only kriti in this raga.

36. *Gaulipantu* : Botturaga's Bhasha. Sampurna. Deśi raga. In aroha ga and dha are langhana. Avaroha svarakrama is straight Ex : rmpNS/rrsndpmgrs/rgrrsndpNS/SNdpmgr/rmpdpm gmgr/ (gita prayoga).

37. *Sāveri* : Sampurna, Deśi raga. In aroha ga and ni are langhana. Avaroha has a neat progression of svaras. Ex : dsrmgr/rmpdndpm/pdsnddS/rgrr/sndSS/ It is very similar to modern practice. C.D.P. mentions Pa as graha, amśa, nyāsa - S.Sud. mentions this as an audava raga. R. V., and S.M.K., do not refer this raga.

38. *Purvi* : Sampurna: Deśiraga. Straight movement of svaras in both aroha and avaroha. Ex : Sgrgm/pdNd/gpPS/

39. *Bibhasu*: Shadava. Ma is varja. Desi raga. Ex: Srrgr/sdsrgpdn/. According to S.S.P.S. it is 'Ramakali' a Hindustani raga. The arohana and avarohana being srgpds - sndpmgrs. In the sancharas, pratima figures. Ex: ggpd/mPG dsrG/ mgdpm/

40. *Gaula*: Shādava raga. Ragānga, ghana rāga. Dha is varja. In this raga ga occurs only in the madhyamaṅta aroha krama. It does not occur in the arohakrama sanchara. Even in avaroha ga comes only in vakra prayoga. In the prabandha prayoga dha is present. Ni is absent. According to S.Sud. it is a shadava janya of Gurjari mela. It is mentioned as a mela in C.D.P.

41. *Kannadabangāla*: Bhāshānga with ni varja. Shādava, Ghana raga. Ga is langhana. Ex: gmgrr/sdsrM/gmgr/gmppddm/ ddS/dpmgmgr/rsdSS (tarashadja tana prayoga). Sung at all times. S.Sar. says it is sung in the morning. In the avaroha, ga occurs in krama as well as in vakra manner. S.S.P.S. cites Dikshitar's kriti in this raga '*Renuka Devi*'.

42. *Pādi*: Shādava, ghana raga. In the aroha dha is langhana. In the avaroha dha is not to be touched. To be sung in the morning after four jamas. Ex: Nsrpm/rmrm dpp/PSNp/dppmr/ rSNsr/ (udgraha prayoga), S.S.P.S. cites the arohana and avarohana as srmpdpns-snpDppmRS.

43. *Bouli*: Upanga. Ma is varja. Ghana raga. Shadava/ pdns in aroha is a rare prayoga. Evening raga, Ex: Srgpdnns. ndpd/rrsd/nSr/sSdPgGr (tana prayoga with rishaba sthayi).

44. *Lalita*: Takkabhāsha. Pa is varja. Shadava. Ghana raga. In the aroha svara occur in a delicate and smooth manner. Ex: Nsrmgr/rsnsr/ssnD/pdNsr / rmmDM / mdrS / nDndM / grrS / NsrsND/NdnS/ (udgrahaprayoga).

45. *Malahari*: Ni is varja. Shadava. Desi raga. Ghana raga. In aroha ga is varja. In the avaroha ni is varja. Ex: dddp/mpdPdpm/grSlDsmpddSmgrS/rsdS/ (tarashadja tana prayoga). It resembles modern practice.

46. *Pūrna Panchama* : Shadava. Ni is varja. Ghanaraga. Svaragati is regular. Ex : srsrgmpdss/dddpmpmgmrsS/ (udgraha prayoga).

47. *Suddha sāveri* : Ga and Ni is varja. Audava raga. Straight progression of svaras in aroha and avaroha. Ghana raga, S.S.P.S. does not cite Suddha Saveri under Malavagaula.

48. *Megharanji* : Audava. Pa and dha are varja. Ghana raga. Ex : NsMgM/mNmgm/nSnnsN/mgmnmm/nsnmgM/mmmm/gmrS/NS/ (udgraha prayoga).

49. *Revagupti* : Uparaga. Audava. Ma & ni varja, Ghana raga. Straight progression of svaras in aroha and avaroha.

50. *Mālavi* · Takkabhasha. Audava. Ga and dha varja. Ghana raga. Straight progression of svaras in aroha and avaroha. Ex : rrsnSS/nPnnS/

51. *Varali mela* : Varali raga.

52. *Suddharamakriya Mela*: Suddharamakriya raga.

53. *Deepakam* : Sampurna raganga. Rāmakriya mela janya. Ex : ddpmPP / gGPP/ddssrrgg/rrrsnddpp/ssddpp/dpdRSN/SSrrrr/GDP/ (Ayitta prayoga (eduppu))

54. *Śankarābharṇa mela* : *and its janyas* : Śankarābharana rāga.

55. *Ārabhi* : Sampurna. According to the context svaras occur in the aroha and avaroha. Ghana raga. dnsmpdns/sdns are seen in tana. mmggrr, snddppmmgrrss occur frequently. The suladi prayoga has no nishada and resembles the modern practice. Ex : mpdsddppmgrr/ssdssrsrsd/rmgrrS/

56. *Suddhavasanta* : Sampurna. Ghana raga. Morning raga. Neat progression of svaras in aroha and avaroha. It is different from Vasanta, janya of Mālavagaula. Pachama is seen in some prayogas. Ex : rsndS/SndddP/mdddp/pmgmMggr/pmgm/Mmgr/ (Ayitta prayoga). SSnddmM/MdnsrS/dsSS/mdSnpmr/ (Kataka prayoga). SSPS gives srgmP/sRmmP/Sgmdpm;/PdnS and so on.

57. *Saraswatimanohari* : Sampurna. Ghanaraga. Pa and ni are langhana in aroha. Phrases like mpDdnS do not occur. In avaroha mgrs never occurs. Excepting the above phrases other combinations are available.

Ex : rggm/rgmddnddnpm/ddS/mDSrG/snddndppm/pmgmrgg-mrS/ (udgraha prayoga) dndpmM/ddSS/rrggMrgmddndpmddSS/ (tayaprayoga) SSPS cites the following. srgmddns - sndpm-gmrs.

58. *Purvagaula* : Upanga, ghana, sampurna, In aroha, svaras do not occur in a regular order, which they do in avaroha. Ex : nSsd/rssrsDpPmDNNS rrsrggmmgr rsDp, DDNNSS/ppmgrd-Pm DnNs/sndpPdn srs ndppm (taya).

59. *Nārāyaṇi* : Ghana, sampurna; svaras occur according to the musical context. (Eg :) rSsn - dsnndp/dsrmgrgmpm pDS/snnd pmpmmgr mmrg srssn/dsrmgmpm,pDS/snndpmpmmgr-mmrgsr ssn/ (udgraha). In S.S.P.S. gāndhāra is a jiva svara. Ni is varja in aroha. The aroha and avaroha being Srmgrgmpds - snpndpdmpmgr.

60. *Narāyanadeśākshi* : Ghana, sampurna, sung in the morning; according to 'sandarbha visesha' the svaras occur in aroha. The avaroha has a neat svarakrama. *Eg*: m/mgrssn/dnsrgmp/ddpdnS / sndmp / MMgrs / sndnp / dnsr / sndp /mpMMgrs/sndnSs (udgraha prayoga). Dikshitar's kriti '*Mahishāsuramardini*' has the prayogas : gpd – snpdR - rgmgs SnpDgpdR.

61. *Sāmanta* : Sampurna, ghana, sung in the evening. Example of svaragati in aroha and avaroha - sss ssn dns snd pPSdn SnrGmg grSnSmgrsn rsn sndnS (ayitta in kataka prayoga). S.S.PS. groups this raga under 30th mela Nagabharana taking the svaras p n n s - n p n n s - m g m p n s - n s g p m g r s/

62. *Kuranji* : Upanga, Sampurna, ga and dha are langhana in aroha. srgm and pdns phrases do not occur in aroha. In avaroha, dha is langhana. So the phrase sndp does not figure. ni occurs frequently in janta combinations. Ex : Pmggrs/NNsr-gmggrs/sNN/pmmggrs/NNsrmggmpNNS / NsrsrmgkpmmgmpNNS/ (udgrahaprayoga).

63. *Poornachandrika* : Sampurna : (Ex : SsrsSnppsn pmpmgmrR mmppsn pssrnsdnpprsnSS (Ayitta prayoga).

64. *Surasindhu* : Rakti raga, sampurna, svarasanchara krama Eg : Mmgr granrgrRdPmgr grsn SrgrgR.

65. *Julavu* : Rakti raga. Sampurna, prayogas range between mandra panchama and tara panchama. *Ex* : Ssnd/Nddp/dndN /RSs /dnsrgrgmggRs /PmgmgrGrsn /dNddp / dnsrgmpmgrsn/dNd/.

66. *Bilahari* : Desi raga. Sampurna; ma is langhana in aroha. gmp prayoga including madhyama svara never occurs. In avaroha however in certain phrases careful usage of ma is found. Ex : srgpmggrs/rgpdsn/dSndPmgrsndrS/Gdpmggrs - rgpdnsds - ndPmgrsndrs - GdPdmggpdS. The svara sanchara resembles the current practice.

67. *Gaudamallar* : Desiraga. Ex : grMmpdS - srSndppdPp mgr srgs dPmggr srgrsSS/.

68. *Kedara* : Desi raga. Dha is varja, shadava ; avakra svara movement in aroha : ri does not figure in aroha. Ex : mgmPnm/PnSsmgmgrsnS/gmpNns – NPmpmgsspnsrsnpm npmgrss (ashtaraga suladi prayoga). Resembles current practice.

69. *Kāmbhoji mela and its janyas* - Kambhoji raga.

70. *Narāyanagaula* : Sampurna, ghana, ndnssdns/pdns prayogas do not occur. Avaroha is straight. ga figures in a characteristic manner till panchama. Ex : Pmpmg rgrsrmp ndns/sandpdpM PMmgrs Grs/ (shadja tana prayoga) mgrgrs/rmpmgrgrs S.S.P.S. gives rmpndns - ndpmgrgrs - as the arohana and avarohana pns · mrgrs are allowed. Venkatamakhin's Kaivāra prabandha includes the prayogas : *Ex* : srndpdmPp - SndNS - nRrnSsS/rmpd MP and so on. *S'ri Rāmam* of Dikshitar has almost all these phrases found in the above prabandha. Venkatamakhi's sancharas tally with that of R.L.Ms.

71. *Kedāragaula* : Upanga, Sampurna and ghana naya matra yogyam. In aroha ga is langhana, Avaroha is krama *Ex* :

Ssnndp/ndpmgrrmpNnd - ndpm/pnns // (ayitta prayoga) pdnsrm-mP/ppndpm/mgrsnsnsnndpMM/ (madhyama sthayi panchama tana). Sancharas with ga and dha are seen in aroha which however is at variance with modern practice. S.S.P.S. cites this raga as a melakarta Raganga with the prefix Hari.

72. *Balahamsa* : Sampurna. Ghana raga, svaras in aroha occur in a neat manner. In avaroha, sama and vishama prayogas figure. *Ex* : Pmrgmpmrmgrs/rgr srsndp dsr mgr mpdpsS/ndpd/nmgpmG mgr Srsn pdssr// (udgraha prayoga) rmgrsrR dsr mgr grsrR (Taya) S.S.P.S. gives the following ascent and descent srgmpds - sndpmgrs / srmpmr - snpdpmr, RPmr, srmgrgS are sancharas from Dikshitar's kriti 'Guruguhadanyam'. The tana varna of Subbarama Dikshitar contains similar phrases.

73. *Nāgadhvani* : Bhāshānga, ghana. Both aroha and avaroha are in vakragati. Ri and dha are not fit to be included in tana. The remaining svaras occur in a regular krama. Ex : MgmrgSmppp ndn snNS nndmpmgrgrs/snNS - (tara shadja prayoga). rgsns smgm rg sns – Mmpndpmpmmgm rgsns (taya prayoga). The raga is cited as a janya under 29th mela, Sankarabharana in S.S.P.S. with the svaras srgsmgmpdns - sndnpmgrgs.

74. *Chayātarangini* Bhāshānga, ghana. sampurna, has a regular ascent and descent. Ex : MgrssnsrmmppndpmP mpmm-grS/nsnndpm pdnpm pdnpm nnSR rpmmgrS ssNsrNsR mgrs (second Ragavardhini). S.S.P.S. also gives a regular ascent and descent and this is illustrated by the kriti 'Sarasvatichayatarangini' by Dikshitar.

75. *Iśamanohari* : Sampurna - ghana - naya matra yogyam. The leaves of the manuscript are so damaged and no description of this raga is available. It is interesting that Tulaja who had given a verbatim Sanskrit version of the R.L.Ms. in his Raga Prakarana of S. Sar, could not obviously give the description of the raga except graha, amsa, nyasa and time of singing, the facts which are howeaer omitted in R.L. Ms.

76. *Erukalakāmbhoji* : Rakti raga ; sampurna. ga and nishada are langhana and occur according to the context. Avaroha svaras occur in a regular order. *Ex* : srmpdp/ndp/dds/nddpmg rgrrs// Many padas and darus are available in this raga.

77. *Nātakutanji* : Rakti raga - sampurna, in aroha and avaroha, pa is langhana. Ex : Sndns nsrG mrsnd/nsn/pDndmgs/ mgmndn/pNsrGmrs/nsnp/DNsNSS/ According to S.S.P.S. padas and varnas are available in this raga.

78. *Kannada* : Desi raga, sampurna, both sama and vishama svara prayogas figure. *Ex* ; Sans Rssns/Dpmm/GmgrsmgmpM/ DnSnRsnSD pmd, nsnRS. According to S.S.P.S., it is a bhāshānga janya under 28th Harikedāragaula. Ri occurs sometimes in aroha. In Śrī Mātṛbhutaṁ of Dikshitar, usage of Kakali ni is available.

79. *Natanārayaṇi* : Shādava, ni is varja, ghana raga, ga never occurs in aroha. Ex : Ppmgr mgrgrr/pddrsr/mmpdssdsS/ pdssrr/mgr/grr/mmppddss/dsddpm/pmmgrgrr// S.S.P.S. puts it under 28th melakarta and is cited as upanga shadava with ni varja and ga vakra in aroha.

80. *Āndhāli* : Ghana matra yogyam, vibhasha of panchama raga. dha is varja. Till panchama, ga is seen in phrases and in other contexts it is not present. *Ex* : nsrgmrmmpmpnNs/Ssnppn– ppmmr gmrs/Shadja tana prayoga. Phrases like srgmpns snpmgrs- srgmrs - npmrgmr are cited in S.S.P.S.

81. *Sāmaraga* : A raga fit for singing ghanam only. ni is varja, shadava, ga is langhana and avaroha is irregular. The phrase srgmp never comes. Ex : srmgr/mmddp/dDP (tara shadja tana) SdpmPpmg/srmMm/P (avarohi shadja tana prayoga) dsrs/rrsdsr mgr/rsr/ddrs/rrs (taya prayoga). It is a janya of Sankarabharana in S.S.P.S. with the svara krama : Srgrpmdds - sdpmgrs. 'Guruguhāya bhaktānugrahāya' of Dikshitar is a fine illustration of the raga form,

82. *Mohana* : Rakti raga. Shadavaraga. ni is varja. Madhyama is used rarely i.e. alpamadhyama. Ex : Sdpdsrgrgmggr/ grRsdpdds- (alpa prayoga). The manuscript is damaged here. Mohana is cited as a janya under Kalyani Mela in S.S.P.S and is an audava raga with ma and ni as varja svaras. It is interesting to note Mohana being defined in R.L.Ms. as a shadava and with alpa madhyama prayoga which is at variance with modern lakshana of Mohana.

83. *Devakriya* : Audava, ga and ni are varja; ghana yogyam; no vakra ascent and descent of svaras. Ex : pmmr/rsdss mrm/ sspmpdds/dsddpmrs rsdS/ (tara shadja tana prayoga). It is a janya under 29th mela in S.S.P.S.

84. *Mohanakalyāni* : Desi raga, audava vakra svaragati, ma and ni varja. Ex : SrsdPesrg/rgpgpdS/dpdsdp/dpgrgpdpdgpgdpG pgr grRS. The Mohanakalyani of Sahaji resembles the Mohana of modern times.

85. *Bhairavi mela karta and its janyas* : Bhairavi

86. *Āhari* : Bhasha of Takka. It is to be sung in the evening: sampurna, ghananaya yogyam, straight svara sanchara krama Ex mpgrsrrs/ggrgmpddppS/sNddp/mpdppmgrs (udgraha). Ahari is a janya of Ritigaula melakarta (20th) in S,S.P.S. Bhashanga, with the aroha and avaroha - srggmpdns - snDpmGrs//

87. *Ghantāravam* : Bhashanga, ghana and naya yogyam, sampurna, avakra svara progression. Ex : Pmpgr sgrns grgmpndp-NS/ nsndPmpndppm pmgrs grnSS/udgraha - grnsSnsS - (Taya). A Janya 20th mela in S.S.P.S.

88. *Indughantāravam* : Sampurna, ghana and naya yogyam; in aroha dha is langhana, ri is langhana, ri is langhana in avaroha. *Ex* : Phrases like pdnsn & mgrs do not occur. Sndpm/nds/nsrsrg-mgs/rgmpdp mpNS/nsndpMMgrmg (udgraha) Sndpmp/Nsrrs/ sNdpmp/ (taya).

89. *Rītigaula* : Evening raga. Sampurna, ri is varja in aroha. Murchanas ending with pa are many. A few phrases ending on dha also given. In the avaroha murchana, from tara shadja tlll pa, dhaivata is langhana. Svaras ascend and descend in this raga omitting one. or two svaras. Ex : Mgr/gmgrGrs/gmddnNndmgr/ (Udgraha) nnn/grs/nnnggmgr gmgrgrS/ (taya) Pnns/ssggm/pdpm Pdpm PdpmMgr grS/ (Prayoga). It is a raganga raga in S.S.P.S. and Bhairavi is a bhashanga janya taking suddha dha under Ritigaula.

90. *Hindolavasanta* : Sampurna, ghanamātrayogyamu. In aroha, up to panchama, svaras progress smoothly and beyond that it is not so. In avaroha only upto pa, the progression is regular. Ex : Ssnd snd pdpdnndm/pdmgs/gmpddssMgs/mgrgssmgs/sndpdss/

(ayitta prayoga) ssnd pdsS ssgrsmgs/mgrgs (Taya). It is a janya of Ritigaula in sndpdndmgs. Upanga. ri and ni are varja Ri is absent in lakshya gita quoted in S.S.P.S. According to Subbarama Dikshitar usage of ri is seen in old and earlier compositions, and the gita and varna of Ramaswami Dikshitar and Muthuswamy Dikshitar have rishabha prayoga. Ex : ggmpdNdmgs - SSdpd - gms – sgrgMM - grgmgrgmgs//

91. *Āuandabhairavi* : Sampurna, ghana matra yogyam. Regular ascent and descent of svaras according to musical context Ex: pdpmPmmggrsnns/ ggS/ PpSS/nnddpmpmggrsnnsmGS/Tarasha tana. According to S.S.P.S. Panchasruti dha came to be used in this raga nearly 170 years later than C.D.P.

92. *Ābheri* : Panchamarāga bhāsha. Sampurna, ghana matra. According to sandarbha visesha, the [svaras figure. Ex : gmpsSrs NdPmgm/psSm/mmmm/ mmggsnSs/ (ayittam) Pmmggss/ SmgmPsNN/ppmm/ggmpNNppmmgmpsS. (udgrāha prayoga). S.S.P,S. gives the aroha and avaroha as smgmppss – SndpMgrs-ni is varja nsgrs - ngrs are also found in some usages. This is different from modern Ābheri of 'nagumomu' of Tyāgaraja which has chatusruti dha instead of Suddha dha.

93. *Nāgagāndhari* : Rakti raga, sampurna, upa rāga. Svaras occur according to the musical context. Ex : SNdpmpndp Nps - Grgmgrsr NsndpmpnS - Mpnsrgmpndpmgrsn rsnd pmpNs - gita prayoga ; S.S.P.S. gives the aroha and avaroha as srmgmpdns-sndpmgrs gmps, pgmrs are found.

94. *Dhanyāśi* : Desi raga, sampurna, avakra svara progression. Ex : SndpmG/gmpNdpNS/. In this raga padas and darus are many. Dhanyāśi has however a changed lakshana on the basis of current practice with suddha rishabha in avaroha and placed under 8th mela.

95. *Hindola* : Audava, madhyama grama raga, Ri and Pa are varja. Svaras occur suitably in the musical context. Can be sung at all times. Ex : Gsndnns/gsggmmdmgmdnns ndM mdm-mgS // (pdgrāha) nndmmgmndm mgm (Taya).

96. *Mukhāri melakarta and its janya* : Mukhari raga. Different from Mukhari raga as handled by musical trinity. According to

Sahaji, the raga takes all suddha svaras like C.D.P. and S.M.K. He adds that the ri ga, da and ni svaras are found to be slightly lower in pitch in madhyamela vina and that these should be sounded slightly higher in pitch. Ex : grRnDSndmpdmpnD/MGrrMP nDM/pdnpddnP rrmgr srgrndSs // (prathama ragavardhani).

97. *Vegavāhini melakarta* : Vegavāhini raga.

98. *Sindhurāmakriya melakarta* : Sindhurāmakriya raga.

99. *Pantuvarāli* : Rakti raga. Sampurna, avakra gati. Ex ; srgmppn/dNs - ndpmgrS/rGrrs grndnS / (alap.) dpmpdnsrnd pmgrS // (gita prayoga). It is same as Subhapantuvarāli or Sivapantuvarali.

100. *Hejjujji melakarta* - Hejjujji raga.

101. *Sāmavarāli melakarta* - Samavarali raga.

102. *Gāndhārapanchamam* - Sampurna. The svara gati is illustrated by the example : PGr rgdsS/ snS/Gpp/ssdp/grrSs/tara shadja tana.

103. *Vasantabhairavi melakarta and its janyas* : Vasantabhairavi raga.

104. *Lalitapanchama* : Rakti raga. Sampurna; Example of svaragati-srgmdpm/DNS/sndpmgm - arohakrama. In this raga darus, padas and sloka varnas are many.

105 *Bhinna shadja melakarta* - Bhinnashadja raga.

106. *Bhupāla* : Audava, ma and ni varja; ssrggr/gddp/p/dpg/ pddS/spsddp/gGr (udgraha prayoga). grs/rrsd/pd (taya) gpds/ **bha radiha/**

ssdp/ddpg/grrs
namanita/dugga... } Suladi

107. *Deśākshi melakarta* : Desakshi raga.

108. *Chāyānāta melakarta* : Chayanata raga.

109. *Sāranga melakarta* : Saranga raga.

110. *Todi melakarta* : Todi raga.

111. *Punnāgavarali* - rakti raga, sampurna. The manuscript breaks off here and the content is not avaialble.

112. *Nagavarali* : sampurna. rakti raga.
Ex : ggrrs/rsN/srsr/gggr.

113. *Kalyāni melakarta* : Kalyani raga.

114. *Suddha Kalyan* : Sampurna ; *Ēx* : gpdsSndpMGr/gd pPMGR. GpdmggpdsSs/GpdpmggpdsSs/rsrGPD and sS/SNdpm grgmgrsNS.

The Raga Lakshana Manuscript reveals an interesting stage in the history of some ragas which are identified at present with different lakshanas. A few examples of such ragas may be taken up for illustration here.

Śuddha Saveri and Devakriya :

Suddha saveri is described as an audava janya with ga and ni as varja svaras, under Mālavagaula melakarta in the Ragalakshana Manuscript. The svaras ascend and descend in the straight manner. According to Subbarama Dikshitar, Suddha Saveri is a audava janya under the first mela Kanakambari. And his remark that 'Analekara' an appendix to Purandara Dasa's Pillari Gita was originally sung in this raga with sud. ri and sud. dha is in point here. The audava raga with omission of ga and ni and with pancha sruti dha is only Devakriya and not Suddha Saveri in his opinion. But even during the period of Subbarama Dikshitar, the practice of rendering Suddha Saveri as is being sung now had come into vogue.

Devakriya :

According to Śāhaji, it is an audava janya of Kambhoji melakarta with ga and ni as varja. Svaras proceed in both arohana avaroha in an avakra manner.

Illustrative Sancharas in the two ragas : (R. L. Mss.)

Ṣuddha Saveri :

M r r s d / s d s / dd ss m / r m p d d p / p m p D S /
d d p p m r / d d P p m r / m r r s / D P - (udgraha prayoga)

r r s d / d s d p / r s d / d s d p / sthayi.)

d p ... d p d dpm / P s m r / m r r s d / d s d p / m p d p d d p m /

p p m r m r r s d s S / (taya prayoga)

d s s s / r m p p / d s s s / R M P d s r m r s / s s r r s s d /

d d P p m r s // (gita)

Devakriya :

p m m r r s d s s m r m s r p m p d d s d s d d

p m r s r s d s – Tara shadja tana prayoga.

s d m p p / d d p d dm p p – (taya prayoga)

It will be seen from the above that janta prayogas are more in Suddha Saveri with madhyama svara figuring as graha svara. In the latter, Devakriya, panchama figures as the graha, with the interesting phrase s d m p p and d m pp.

Mohana, Revagupti, Bhupāla :

Mohana is described by Sahaji as a shadava rakti raga. It is a janya of Kambhoji with ni as varja svara and with alpa madhyama. For Ex. Sdp / dsrg/ rgmggr / Rsdpdds // (leaves are broken here in the manuscript).

Sangīta Sampradāya Pradarśini cites Mohana as a janya of Kalyāni mela while Chaturdandi Prakāśika never mentions this raga. Mohanakalyāni of Śahaji resembles our Mohana.

Arguments are put forth ascribing Mohana to Kalyani, Sankarabharana, Harikambhoji and Vachaspati melakartas. Different textual traditions appear to confirm these.

Ravagupti : is described as an uparaga and audava under Malavagaula. Ma and Ni are varja. Svaras ascend and descend in a straight manner. Ex : DpgpdS - dddsrpG grs / DsrgrsdPd / dsrrgPd – sdpg / pdss / pdSddpgpgrs / rsdpd - (Taya).

GPDSrG / dddpgrrs / rrrsdd pgrs.

Rāmaamātya rccognises Revagupti as a mela with antara ga and suddha ni and the rcmaining svaras as suddha. According to him, it is implied in Bauli, a statement worthy of note. Revagupti as described in R. L. Ms. is the same as Bhupāla with antara

gāndhāra. The kritis 'Sadāvinatasādare' of Dikshitar and, 'Grahabala' of Tyagaraja are in this raga.

Bhupala in Sahaji's treatment figures under Bhinnashadja mela with ma and ni as varja svaras.

ssrggr / gddp / ppg / dppdds / gGr - (udgraha)
g r s r r s d / p d (taya)
g p d s d d / p g g r r s / (gitaprayoga)
g p d s / s s d p / d d p g / g r r s - (suladi)

This Bhupala with *sadharana gandhara* is immortalised in the Dikshitar's kriti "*Sadāchaleswaram bhavaye*".

Dhanyāśi, Suddha Dhanyāśi, Udayaravichaudrika:

According to Śāhaji, Dhanyasi is a raganga raga and a janya of śri ragamelakarta with ri and dha as varja. It is also an audava raga with a straight movement of svaras. Ex: the illustrative prayogas: m g s n / s g m p / p n s n N S / (udgraha prayoga) n S / N N s n p m g s / Tara shadja tana ptayoga / p m g s / g m p / m g s / g m p n p m / g m p m g s / p n p n n N p / p n p m g n p m g s / Taya / g m g m p n / p n s m g s / s s n p m m g S // Chaturdandi Prakasika puts it under Sri raga mela.

This is evidently the present Suddha Dhanyasi raga. Sahaji deals with another Dhanyāśi under Bhairavi Mela, which is sampurna and avakra - Ex : SNdpmG pmgrs gmpNdpNS // A number of padas and darus are available in this raga.

Udayaravichandrika is cited as an audava janya under Nāta melakarta with ga and dha as varja svaras. The svaras figure in a smooth or avakra manner in aroha and avaroha.

S N p s N p m r s / p s n s / r r p m p / s n N S / n p p m r S N / m s r N S s - (udgrahaprayoga) r n s s / r r m r s / r n s s / r m r s / m p s S / p n p / p n m p / r m r / r n s s / (taya) r m p N p / P s s n p / s s r r / p m r s s N p m / - (gita).

Shatsruti ri can be rendered in the the sthana of Sādhārana ga, but ga is specifically mentioned as varja. Subbarama Dikshitar classifies it under Bhinna shadja mela (9th) with the aroha - s g m p n s s n p m g s. It is mentioned as an upanga audava

raga with the omission of ri and dha. Sahaji's Dhanyasi, janya of Sri raga and Udayaravichandrika of Dikshitar are identical.

According to Ahobala & Somanatha, Dhanyāsi is sampurna with ri and dha varja in arohana. According tn *Sangita Damodara* it is a ragini of 'Mālava' and is described as a sampurna jati of Malava, with ri and dha varja , and ni as komala svara :

Sangita Parijata's Dhanasri has the following svaras :

s g m p n s - s n d p m g r s

g m p n s, r s n d p p m, g m p m g r s, g m p n p n

s r s n s n d p m, g m p M. g m g r s. g m g m p n

p n s g s M, p m p m g r s & so on.

Subbarama Dikshitar in *Sangita Sampradaya Pradarsini* describes Dhanyāśi as a bhashanga janya of 20th mela Ritigaula, with ri and dha as varja and as sampurna. Ex: n s G m p N s-n d p m g r S.

Two Dhanyāśi ragas are described in the Ragalakshana manuscript. One under Sri Raga mela - Raganga and this is equivalent to our present Suddha dhanyasi. The second under Bhairavi, is Sampurna.

———

CLASSIFICATION OF 114 JANYA RAGAS IN R.L. Mss.

Melakarta	*Details of Janya ragas*			
1. Srī Rāga :	*18 Janya Ragas* :			
	Sampurna ragas	....	....	11
	Ghana ragas	...	8	
	Naya raga	...	1	
	Desi ragas	...	2	
	Shadava ragas :	...	...	5
	Audava	...	...	2
2. Mālavagaula :	*30 Janya Ragas*			
	Sampurna ragas :	...	...	19
	Ghana ragas	...	8	
	Naya ragas	...	7	
	Ghana as well as Naya		4	
	Shadava	...	...	7
	Audava	...	...	4
3. Nāṭa :	*2 Janya Ragas*			2
4. Varāli :	*1 Janya Raga*			1
5. Śuddharāmakriya	*2 Janya Ragas*			2
6. Śankarābharaṇa	*15 Janya Ragas*			
	Sampurna ragas	...	...	10
	Ghana ragas :	...	9	
	Ghana as well as Naya		1	
	Shadava :	...	...	3
	Desi	...	3	
	Audava	...	...	2
	Rakti ragas		2	

7. Kāmbhoji :	*16 Janya Ragas*		
	Sampurna ragas ;		10
	Ghana ragas : ...	4	
	Ghana and Naya ragas	3	
	Rakti ragas	2	
	Desya raga	1	
	Shadava ragas :		4
	Ghana ragas : ..	3	
	Rakti raga	1	
	Audava Ragas :		2
	Ghana raga	1	
	Desya ragas	1	
8. Bhairavi :	*11 Janya Ragas*		
	Sampurna ragas		9
	Ghana ragas ...	4	
	Ghana & Naya ragas	4	
	Rakti raga	1	
	Audava Raga		1
	Audava ghana raga	1)	
	Desi Raga		1
9. Mukhāri :	*1 Janya Raga*		1
10. Vegavāhini :	*2 Janya Ragas*		1
11. Sindhurāmakriya :	*2 Janya Ragas*		2
	Ghana raga ...	1	
	Rakti raga ...	1	
12. Hejjujji :	*1 Janya Raga*		1
	Ghana raga ..	1	
13. Sāmavarāli :	*2 Janya Ragas*		2
14. Vasantabhairavi :	*2 Janya Ragas*		2
	Rakti raga ...	1	

15. Bhinnashadja :	*2 Janya Ragas*		
	Sampurna	...	1
	Audava	...	1
16. Deśākshi :	*1 Janya Raga*		1
17. Chāyānāta :	*1 Janya Raga*		1
18. Sāranga :	*1 Janya Raga*		
	Desiraga	....	1
19. Todi :	*3 Janya Raga*		
	Desi raga	... .	1
	Rakti ragas	... ...	2
20- Kalyāṇi :	*2 Janya Ragas*		
	Sampurna ragas (Desi ragas)		2

Mālavagaula claims the largest number of janya ragas —30; Sri rāga mela (18); Kāmbhoji (16); Sankarābharaṇa (15); and Bhairavi mela (11).

LIST OF ABBREVIATIONS

R. L. Ms.	...	Ragalakshana Manuscript
C. D. P.	...	Chaturdandi Prakāsika
S. Sud.	....	Sangīta Sudhā
S. Sar.	...	Sangīta Sārāmrita
Sang Ch.	...	Sangraha Chudāmani
S. S. P. S.	...	Sangīta Sampradāya Pradarsini

Some Raga Patterns of the 15th Century and their Setting in Annamacharya's Lyrics

B. RAJANIKANTA RAO

It was just a century since the founder of Vijayanagar empire, Sage Vidyāranya, after a detailed study of contemporary musical practices, brought out his treatise on music 'SANGĪTA SĀRA', establishing concrete links between Indian music of the ancient period and that of his own period. When Annamāchārya just started his lyrical compositions in praise of Lord Venkateswara, in his 16th year (1424), King Proudha Dēvarāya (II) was the ruler of Vijayanagar, in whose court, the Rāya Bayakāra (the state music composer & Vidwan) Chatura Kallinātha produced 'Kalānidhi', his commentary on Sārngadēva's Sangita Ratnākara. Let us remember in this connection the references of Kallinātha to musician-scholars (Gāyaka Vidwāns) known for their mastery of four important features of musical presentation called Chaturdandi, namely Ālāpa, Thāya, Gīta and Prabhandha - Ālapa - being (1) instant exposition of melodic structures unrestricted by rhythm; Thāyā being (2) rhythmic patterns of melodic structures giving scope for expansive vocal exercises; Gīta being (3) lyrics in Sanskrit and Bhāndīra Bhāsha set in advance to illustrate each *rāga* in a particular rhythmic pattern; Prabandha being (4) again similar lyrics with scope for exposition of varied Ragas and rhythmic patterns of much complicated awe-inspiring designs. Rāmāmātya of 'Swaramela Kalānidhi' would have been born 20 or 30 years after the death of Annamāchārya (1502).

I hope none of you will disagree with me if I call this type of music 'Court music' without any Rasa as such, which continued upto the times of Sri Venkatamakhi's 'Chaturdandi Prakāsika' - my statement should not be taken to be derogatory to its worth and greatness, but as an observation of an impartial social historian, that its social relevance to the contemporary society of even the 15th century was positively nil and its further continuance beyond Venkatamakhi would have taken our music much further up the hill into an ivory tower !

Thanks to the garden path laid or rather restored by Annamāchārya in the 15th century through his thousands of lyrics of God love - which is verily the same path laid some seven or eight centuries earlier by the great Ālwars and Nāyanmārs, through their series of 'epithalamiums' - the sacred lore of lyrics of God-love, written in people's language but not as court-poetry of feudal pressures; we are fortunate in having later Kshetrajna, Tyāgarāja and his great contemporaries who illuminated the same spiritual garden path with further brilliance, maintaining the social relevance on an eternal footing.

Annamāchārya is known as 'Samkīrtanāchārya', the preceptor of Samkīrtana, having systematised the 'Samkīrtana paddhati' i.e., the convention of worshiping the Lord in different types of lyrics on different occasions in the day, like 'Melukolupu' or 'Suprabhāta' waking up the Lord at day break, the series ending with 'Pavvalimpu' or Ekantaseva' i.e., sending the Lord and his consort to the bridal chamber. He is also known as 'Padakavitā Pitāmaha' ·the progenitor of padams' lyrics on the Lord, depicting his amours or Sringāra padams and songs with spiritual import or Adhyātma Padams.

Most of his lyrical forms like Samkīrtana, Chindu, Jakkinidaruvu, Yela, Tummedapadam, Vennelapadam etc., were all till then composed and sung by illiterate folk in festivals, village fairs, community gatherings, lending themselves unacceptable by the people of higher ranks in courts and temples. Having adapted them for his vehicle of expression he wrote samkīrtana-lakshanam a treatise in Sanskrit on the Desi song forms for the consumption of scholars and elite of his times. Unfortunately the treatise does not deal much obout the musical forms of his lyrics. But, the copper plates containing thousands of his lyrics, engraved by the good offices of King Achyuta Deva Rāya, contain names of Ragas for each song. We find about one hundred Ragas utilised for nearly 10,000 lyrics.

DESALAM

Out of more than one hundred Ragas utilised by Annamachārya for nearly 10,000 lyrics appearing in 25 volumes, Raga

Desālam raised my curiosity since it was used for 'Gobbillu' song - to be sung by a girls' chorus during an austerity celebrated by virgin girls during the month of 'Margasira' or Dhanurmāsa. Those who are conversant with 'Andal's Tiruppāvai will recognise 'Gobbillu' to be the same as 'Gopikā Vratam'. Dakshina Rāgaratnākaram mentions a raga by name 'Desāvali'. Palakuriki Somanātha's list of Ragas in his 'Panditārādhya' charitram' contains 'Desāli'. Finally in Jayadeva's Gita Govindam, we find mention of Desavarāli, stipulated for three Ashtapadis - the name of which rāga can be traced back to Jayadeva's original manuscript. Mammata's treatise on music mentions Desavarāli'. My contention is that Desavarāli, one of the ancient Ragas of our music, became Desāvali, and in Annamāchārya's time it was Desālam - used for more than 200 lyrics. First I shall hum the Raga, and then show how the most famous Ashtapadi 'Vadasiyadi Kinchidapi' is sung - and later two of Annamāchārya lyrics. Desāvali is categorised as a Janya Raga of Syāmalāngi the 55th Melakarta. But all of you know that the Janya Raga can be older than the Melakarta.

$S\ R_2\ g_2\ m_2\ d_1\ n_1\ d_1\ S$

$S_1\ n_1\ d_1\ m_2\ g_2\ R_2\ S$

(1) Vadasi yadi kinchidapi danta ruchi kaumudī
Harati dara timira mati ghoram
Sphura dadhara sīdhave tava vadana chandramā
Rochayatu lochana chakoram
Priye chāru sile priye chāru sile
Muncha mayi māna manidānam !

(2) Kolani Dopariki Gobbillo Yadu -
kula Swāmikini Gobbillo
Konda Goduguga Govula gāchina
Konduka Sisuvuku Gobbillo
Dundagampu Daityala kellanu Tala
gondu gandaniki Gobbillo.

Another song in the Raga Desalam is also an interesting theme. It is addressed to the women palanquin bearers carrying Lord Venkateswara's consort 'Alamelumanga'.

(3) "Don't be coquettish in your walk, O young women.
Jasmines are dropping down from mother's hairdo !

Body is shaking hither and thither, walk properly
Beware of mother's co-bride Bhudevi's termagant touch,
The upper cloth is slipping off her bosom
Alas, her forehead is perspiring ! "

(Telugu original)

Kulukaka Nadavaro Kommalāra,
Jala jala rātini Jājulu mā yammaku,

Oyyane menu kadali oppugā nadavaro
Gayyāli Sripāda tāku kāntalāra
Payyeda cheragu jāri Bhārapu gubbala mida,
Ayyo, chemarinchi mā yammaku nennuduru

KONDAMALAHARI—Out of the 25 volumes of Annamacharya's lyrics we find only 41 lyrics with the indication of Raga Kondamalahari. It may mean that the raga was slowly getting into disuse or slowly gaining currency. Although the name Kondamalahari - suggests an etymological affinity to 'Gaudamallaru', I am prone to think the prefix Gauda may have an affinity to khond, or kodu tribe as well as to Gauda Desa, i.e., North-eastern India. Scholars would kindly bear with me, if I reveal that I arrived at he shape of Kondamalahari, by twice flattening in the descent.

$\bar{M}$ P D_1 S S R_1 R S D_1 P M P

R_1 M P D_1 M P D P M G_1 R_1 S

The heroine of the song 'Kondalo Koyila' is - an Abhisārikā and Parakīya. A wedded woman of tribal descent. but, who goes out of her threshold to meet her paramour, the Lord of all.

"When the cuckoo on the hill cooed,
my heart split as it were,
When I reached your parlour
I got my life restored my dear !

When I started off home instantly
my husband like a tiger, stood in the way obstructing;

When I think of the whole affair, and suffer from head-ache,
my passion raised goose-pimples and made me shun all
shame!"

(Telugu original)

Kondalo Koyila Kuyya gunde pagile, ni
Andaku raga prānam antalo bratikera

Valachi ninnu vedaki, vadi nē rāgānu
Puli vale mogadunde poniyaka,

Talachi nā kantalōnu tala novva gānu
Chilukum pulaka letti siggu mālē valapu.

Another song in the same rāga Kondamalahari with its implied vivacity and nerve of the heroine, will confirm the folk origin, or ts affinity to the khonds or, the Gauda, Desa or North-Eatt India. In this song the heroine is a ' Chenchu belle '. A Kalahāntaritā i.e., after a love quarrel with her lover, she refuses his gifts.

" What for are these jasmines, ask him to decorate himselfl
I am after all a Chenchu girl with a hairdo carrying flora
fragrance !

What for is this silk sari, wild leaves will do for me ;
lct him coil it as a band around his waist !

What for is this canopied couch, let him lie on it,
I am after all a Chenchu girl that rolls under a tree !"

(Telugu original)

Molla lēlē nāku tannē muduchukommanave, ne
chella puvvu koppu tāvi Chenchu dānane!

Paṭṭu chireṭiki nāku Pārutākulē chālu,
Daṭṭi gaṭṭu kommanave, Taṅamolañē !

Paṭṭemancha melenāku, pavvalinchamanave, nē
Cheṭṭukinda poralaḍe Chenchudānane!

DESAKSHI

Another Rāga that roused my curiosity was Desākshi. In the published volumes of Annamāchārya's lyrics, there are about 195 lyrics having the indication to be sung in this Raga. In the last

two centuries, we know that this Raga is like Bilahari in the ascent and like Kambhoji in descent without the Kākali nishada. But Rāmamātya of Swaramelakalānidhi who was actively associated with the Regent of Vijayanagar Rāmarāya in 1550, stipulates Shatsruti Rishabha for Desākshi. The same structure was called ' Saila Desakshi ' by Muttuswami Dikshitar. In some music treatises of post-Ratnakara period, we find Koda-Desakha - which can be converted to Konda - Desakshi the ' konda ' prefix having been Sanskritised by Dikshitar as Saila. Like Kondamalahari - the affinity of Konda Desakshi with the Khonds or the Gauda Desa need not be ruled out. Jayadeva who is known as a poet of Gauda Desa orginally stipulated Raga Desakshi for his well known Ashtapadi ' Radhika Krishna Radhika, Tava Virahe Kesava Stana vinihitamapi hāramudāram, Tāmanute krisa tanuriva bhāram'.

I shall present to you two spiritual lyrics, both in praise of Lord Venkateswara in the incarnation of Balakrishna sung by the gopies.

" One can never say nor hear about his pranks of late,
Day to day they are fresh and straight witnessed by us?

Hari asks the urchins playing with him, to show their plates
and soon having got dust thrown into their mouths.
on the complaint of the boys, when all of us go,
and see, what a wonder, it becomes sugar!"

(Telugu original)

Anarādu Vinarādu atani māyalu nēdu,
Dina dina kottalaye, Drishtamide māku.

Ādedi balura Hari Angili choopumani
Todane vāndla nora dummula challi

Eeda māto cheppaganu, Indaramukūdi pōyi
Chudabote panchadārai chōdya māyenamma!

" He is the boy who is the supreme truth,
He is the boy of varied manifestations!

With the crowds of charming young cowherds
as the breakfast packets hang over the arms,

acting like a leader in tending cattle,
the boy with human pretentions!"

(Telugu original)

Paratattvambagu bāludu
Paripari vidhamula bāludu :

Chaddula mootalu chankala vreleḍi
Muddula paduchula mookalato

peddarikambuna pēyala gāchina
baddula naṭanala bāluḍu.

HEJJAJJI

Now, I come to Hejjajji. Knowledgeable people trace back the origin of this Raga to Hāj of Arabia, and credit for its entrance into Indian Music perhaps goes to Amirkhusro of Allauddin Khilji's court while the credit for its inclusion into our Karnataka music goes to the catholicity of the great Guru Vidyāranya of Vijayanagar through his treatise on music 'Sangīta Sāra'. In practice, the structure of this Raga appears to be undergoing changes from one grammarian of music to another. According to Govinda Dikshitar's 'Sangītasudhā', we get the structure stipulated by Vidyāranyā to be very much the same as what we know today as Dhenuka. Rāmamātya made it almost identical with Māyamālavagaula with the difference that the Antaragāndhāra and Kākalinishāda got further sharpened so much so that they were called Chyuta Madhyama Gāndhāra and Chyutashadja Nishāda. Venkatamakhi and Muttuswami Dikshitar made it a janya of Gāyakapariya (18th melakarta) or (Geya Hejjajji) equating the pūrvānga to Māya Mālavagaula and uttarānga to Kanakāngi. I have chosen Vidyāranya's structure, and set a couple of Annamāchārya's lyrics of Hejjajji in Dhenuka. I shall recite only one song.

" Cupid does not have compassion for this young woman,
besidcs, when you resemble Cupid. where is the hopc for her life?

Having for a long time expected your arrival
it's not known what will happen to her;
Her heart's throbbing has increased, when she thinks about you !

Having spent in the bowers of flower creepers
it's not known what she is up to,
if anything happens to the honey-eyed one, where is the hope for her life?"

(Telugu original)

Tarunipai maruniki dayaledu, Nivu
marunine politi mariyeti bratuku ?

Yeduru choochi choochi, yintaku yemouno,
Hridayamu jhallana itu talachi

Podala teegela yinta podali yemauno
Madirakshi kokataina mariyeti bratuku?

SAMANTAM

Although Sāmantam is not unknown to most of the scholars of today, I have chosen the Raga since it is rarely sung now-a-days; and it was the most profusely used Raga in Annamācharya's lyrics - say - for more than 660 lyrics. The late, revered Prof. Anantakrishna Sarma wrote in his introductory notes to one of the volumes of Annamāchārya's lyrics, that Sāmantam was most popular in the 15th century, but, it had to recede into disuse due to the overbearing onslaughts of Sankarābharanam, Nīlāmbari, and perhaps Bahudāri. Rāmāmatya stipulated that both Rishaba and Dhaivata of this Raga to be shatsruti. But, Prof. Sarma quoted authorities to prove its likeness to Sankarābharanam with the least stress on the Rishaba while gliding from the Gāndhāra to Shadja. This song is addressed by the saint composer himself to the dancing damsels that hover over him with their passion for song and love !,

"O dancing dames of rare beauty !
what can you do in respect of one's own predilections ?
Having offered us hell as gift, our heart
has been snatched away as your tribute !

But I have already given away my heart to Govinda ;
Now, what can you do with your vagaries ?"

(Telugu original)

Chakkadanamula vāra Satulāra !
Ikkuva Tekkuvala Meeremiseseru :

Oppuga narakamu makumbalichchi, manamella
Kappamugontirigā Anganalāra ;

Appuḍe Govinduniki Āhiveṭṭiti chittamu
Iṗpuḍu Meeyemmelu Meeremicheseru ; ?

ĀHIRINĀTA

Now I shall be presenting an example of a grafted pair of Ragas in Karnātaka music as they do in the North. Āhiri and Nāta have been grafted together. The structure of Āhiri Nāta as given in the treatises does not have any likeness of either Āhiri or Nāta, having been allotted to 29th Melakarta. Longtime back when the Kūchipūdi Nattuvanar Sri Chinta Krishna Murthy was singing a verse in the Raga which he called Āhiri, all the three Rishabha's were being shuffled into the verse which Sri Voleti could not swallow, nor could he amend it, since he has been told that it was their traditional way of rendering. This incident drove me to the grafting experiment. Since, Annamāchārya's lyrics abound in the Raga Āhiri nearly 500, and perhaps a score or so in Āhirināta. Now only the pallavi of a padam in Āhirināta of my own conception.

"O lover, these are your own perpetrations !
the pearls of perspiration enhance the charm of our dame !"

(Telugu original)

Ramanudā, Nee mai Rachanalivi
Chemaṭalu, cheliyaku cheluvāye

RITIGAULA

I shall conclude my paper with one more Rāga, not an unknown Raga to most of you, but, only 34 lyrics are indicated to be sung in Ritigaula. One of our most popular ancient Ragas, perhaps it was going into disuse in Annamā

chārya's times but Ānandabhairavi had not yet stepped into its path. I am quoting this song in this exercise of mine to demonstrate, how the sahitya of Annamāchārya with the intrinsic conversational accent of the lyric will be able to get set into the exact structural phrases of the Raga. This song is a confidant's alert to the heroine, intimating her about the unexpected advent of the Lord.

"You have been saying your Lord wouldn't be coming now, your significant omens have been proved to be true !

Should you lay your cheek in the palm ?
Why should your mind grope in depression ?
Rise up and look, your Lord stands there,
Raise your hands, and fold them together,
he is looking at your face,
The dreams you have had, have been proved now to be true !"

(Telugu original)

Rādanṭā nuntivi Ramaṇuḍu Nee vaddiki,
Poḍimi Nee sakinālippuḍu Nijamāyenule :

Chekkita Cheyyeṭike Chittamunuyyeṭike,
Nikki chooḍave, pati Niluchunnaḍu,
Mokkave, Chetuletti Mogamu choochinataḍu,
Nikkala lāye neḍu Nivu kanna kalalu.

Srī Annaswami Sastri and his Compositions

RITHA RAJAN

Annāswāmi Sāstri, also known as Annā Sāstri, was the grandson of the illustrious composer Syāma Sāstri. Syāma Sāstri had two sons, Panju Sāstri and Subbarāya Sāstri. Annsāwami Sāstri was the third son of Panju Sāstri. He was later given in adoption to Panju Sāstri's brother Subbarāya Sāstri. Thus Annāswāmi Sāstri also became a composer from the Sāstri's family tree.

By his second wife also, Panju Sāstri had another son, named Annāswāmi Sāstri. However this Annāswāmi Sāstri was not a composer.

There is a note on Annāswāmi Sāstri in the Sangita Sampradāya Pradarsini. In the life history of Syāma Sāstri, Subbarāma Dīkshitar also touches upon Subbarāya Sāstri and Annāswāmi Sāstri.

To quote Subbarāma Dikshitar from Sangita Sampradāya Pradarsini :

" ஈ ஸ¬ப்பராய சாஸ்த்ருல அன்னகுமாருடைன அண்ணுஸ்வாமி சாஸ்த்ருலு காவ்ய நாடகாலங்கார வ்யாகரணமுலு ஸங்கீதாந்த்ரமுலு தெலிஸின வாக்கேய காரகுடு. இதடு அநேக கீர்த்தன தரு தானவர்ணமுலு ஜேஸியுன்னதி காக பிடில் வாத்யமுலோ நதிஸமர்த்துடு. இதடு சகாப்தமு 1740, க்றிஸ்து சகமு 1827 வ்யய ஸம்வத்ஸர மீன ரவி ஆச்லேஷ நக்ஷத்ரமுலோ ஜன்மிஞ்சி சகாப்தமு 1822 க்றிஸ்து சகமு 1900 லோ தன டெப்பதி மூடவ வயஸ¬ன விகாரி ஸம்வத்ஸர கும்பரவி க்ருஷ்ண த்ருதீயலோ ஸ்ரீபுரமேகெனு".

Subbarāma Dikshitar says above that Annāswāmi Sāstri was well versed in Kāvya, Nātaka, Alankāra, Vyākarana and Sangita.

He composed many Kirtanas, Darus and Tana Varnas. He was a good violinist. He was born in 1827 and passed away in 1900.

Tachur Singarācharlu brothers have given a note on Annāswāmi Sāstri in their "Gāyaka Siddhānjanam Part II" as under :

"Annāswāmi Sāstrulu was composing many songs from his youth and had also a good practice on the violin."

In the foreword by Swāmi Vidyānanda Paramahamsa for "Gānendu Sekharam" of Tachur Singarācharlu brothers, it is said that Chinna Singarācharlu was a disciple of Annāswāmi Sāstri.

Mahāmahōpādhyāya Dr. U. V. Swāminātha Iyer, the great Tamil scholar in his book "நல்லுரைக்கோவை Part II, in the article "உடையார்பாளையம்" says that "after the passing away of Ghanam Krishnier, Subbarāya Sāstri was appointed as the Asthana Vidwan of Udayarpalayam by Zamindar Kachi Kalyana Ranga Udayar and that Annaswāmi Sāstri succeeded Subbarāya Sāstri as the Asthana Vidwan of the state.

Annāswāmi Sāstri was born exactly two months after the demise of Syāma Sāstri, and he was christened as 'Syāma Krishna'. He was affectianately addressed as "Annā" and later known as Annaswāmi.

Annaswāmi Sāstri was a composer of merit. He learnt vocal music and violin from his father Subbarāya Sāstri. It seems that Subbarāya Sāstri and Annaswmi Sastri used to play violin duets. Credit goes to Subbaraya Sastri and Annaswami Sastri for training many good violinists, under their tutelage, at a time when violin was a less known instrument. Important violinists who learnt from Subbaraya Sāstri were Annaswami Sastri, son-in-law Kachi Sastri (Guru of Kanchipuram Dhanakoti Ammal), Chandra giri Rangacharlu (cousin of Tachur Singaracharlu brothers) and violinist Balu. Annaswami Sastri taught violin to his son Syama Sastri, who was a member of the Experts Committee of the Music Academy. Apart from these, Tanjore Kamakshi, grandmother of Veena Dhanammal, had learnt from Subbaraya Sastri, and

Sundarammal, mother of Veena Dhanammal, and Chinna Singa-racharlu had learnt from Annāswami Sāstri.

In 1862, Annāswāmi Sāstri was appointed as the Asthana Vidwan of Udayarpalayam. The Zamindar also gave Annaswami Sastri a sum of Rs. 700, to meet his marriage expenses.

Annaswami Sastri stayed in Madras for sometime. This is evident from the fact that he taught music to Chinna Singaracha-rlu, and that he was a good friend of Vina Kuppier. Both these composers used to meet frequently and sing kalpana svaras for intricate pallavis.

Sundarammal, mother of Vina Dhanammal, was a disciple of Annaswami Sastri. It seems when Annaswami Sastri was tea-ching Sundarammal, the Todi kriti of Subbaraya Sastri நன்னுப் ரோசடகு he punned on the sahitya "நம்மகாமாக்ஷம்ம மாயம்ம" (Namma kamakshamma Mayamma) and also appreciated Sunda-rammal's rendition of the kriti.

Annaswami Sastri while teaching Sundarammal, expressed his wish that while singing the svara-sāhitya of a kriti as a duo, one should sing the svara and the other, sahitya simultaneously. This practice of singing both svara and sahitya simultaneously, still continues in Veena Dhanammal's family.

Melakkara Govindan (Guru of Sarabha Sastri) and Krishna Pillai were the disciples of Annaswami Sastri. These two Nagas varam Vidwans had great reverence for Syama Sastri's composi-tions, and popularised them by playing on the Nagasvaram. Kri-shna Pillai used to visit the Tiruvarur temple every year and play the compositions of Syama Sastri with great devotion.

While the great composer Syama Sastri was in Madurai, he was presented with a Tambura with an upturned yali face. This Tambura was preserved by his descendants. Unfortunately the tambura fell down one day and broke into pieces. ` Within ten days of this incident, Annaswami Sastri passed away at the age of 73.

ANNASWAMI SASTRI'S COMPOSITIONS

Annaswami Sastri was a composer of a high order. His compositions, though few in number, are scholarly and highly aesthetic. He has composed in Sanskrit and Telugu Tana Varnas, Darus, and Kritis. There are two Varnas of Annaswami Sastri in Todi and Kambhoji. While his Todi Varna is short and beautiful, the Kambhoji Varna is elaborate and difficult.

The Todi Varna is in Telugu, in Adi Tala in praise of Kanchi Kamakshi and portrays a very sophisticated Todi. The novel point in this Varna is that the panchama svara occurs very rarely.

The Muktayi svara, and the first two Charana svaras are without panchama. The charana starts on the little finger count, which is uncommon in Aditala Varnas.

; ; மா நீ தபதம பகமா । பா ; பதநித । தநிஸ்ரிஸா நிரிஸ்நி ||
. . நினுமிஞ் . . . சின வா . . . , . ரெ . வ . . . ரம் . . .
ம . . . " நினுமிஞ்சின "

; ; M N dpdm pgM / P ; pdnd / dn śrś nrsn //
. . Ninumin . . . china va. . . . . re va. . . ram . . dpmgma
...." Ninu minchina "

The Kambhoji Aditala Varna in Telugu is in praise of the Udayarpalayam Zamindar Kachi Kalyana Ranga Udayar. This is perhaps the only varna with a maximum of eight charana svaras. There are many complicated svara patterns. This varna has an anubandham, a tradition that has now gone into oblivion.

In any tāna varna, usually the first charana svara alone will consist of dirgha svaras, But in this varna, the first two charana svaras have dirgha svaras, which is a noteworthy feature.

Another remarkable point to be noted in this varna, is that, the charana svaras join the Charana in different musical combinations :

ஸாரீகா - மனோபாவ
மகரிகஸ - மனோபாவ
ஸரிகமபதஸ்நிதப - மனோபாவ

ஸாரீகாமாபா - மனோபாவ
ஸரீகமாபாத - மனோபாவ
தாஸ்நிதபத - மனோபாவ

S R g - Manobhava
mgrgs - Manobhava
Srgmpdsndp - Manobhava
S R G M P - Manobhava
S R G M p d - Manobhava,
D ṡ n d p d - Manobhava,

The phrases pp dd ss, dd ss rr, ds dRs, dGgrsn, pdsrgs - rmgs - rpmgrgs - have been later adopted in the famous Kambhoji varna 'Taruni' of Fiddle Ponnuswami.

The Bhairavi Kriti 'Srilalite' in Aditala is in praise of Kanchi Kamakshi in Sanskrit. The Kriti reflects the leisurely style of Syama Sastri's compositions.

' Inkevarunnaru ' — This kriti in the Raga Sahana in Adi Tala is in Telugu on Goddess ' Sugandha Kuntalambika ' of Udaya-palayam '. There is a reference to the Zamindar in this kriti. This kriti has two charanas. The word Kumāra which is the mudrā of Subbaraya Sastri occurs in this kriti, and as such there is an opinion that this kriti was composed by Subbaraya Sastri.

However from the oral tradition of Kanchipuram Dhanakoti Ammal, and Veena Dhanammal, this kriti is a composition of Annaswami Sastri.

Another possible evidence to prove that this is a composition of Annaswami Sastri is the reference to Kachikalyana in it which does not figure if any of Subbaraya Sastri's kritis. Annaswami Sastri has composed a Varna and darus also in praise of Kachi Kalyana Ranga.

This kriti has beautiful svara sāhitya due to which there is a belief that this is a composltion of Subbaraya Sastri, a master composer of svara-sāhitya. It is interesting that the art of composing svara-sāhitya was not unfamiliar to Annaswami Sastri.

The svara-sāhitya for Syama Sastri's Madhyamāvati kriti பாலிஞ் சகாமாக்ஷி was in fact composed by Annaswami Sastri. The Kedaragoula daru of Annaswami Sastri also has svara-sāhitya. Hence the word ' Kumara ' that occurs in this kriti has to be taken as incidental and not as the signature of the composer,

This piece is perhaps one of the best compositions in the Raga Sahana. The pathos of this raga and the emotional and soul-stirring effects are beautifully studded into a cascade of musical harmony.

The Saranga kriti ' Sri Kamakshi ' in Sanskrit is perhaps the most popular song of Annaswami Sastri. Adi tala two kalai kritis in the Raga Saranga are rare. This kriti has a fine Chittasvara.

The Chittasvara for the Ananda bhairavi kriti " Pahi Sri Giri Raja Sute' of Syama Sastri is a contribution of Annaswami Sastri.

Paramapavani - Sanskrit kriti in Athana. This is also a fairly popular composition. This is a brisk kriti with a number of sangatis in the pallavi, and a madhyamakala charana.

The Asaveri Kriti ' Srikanchi Nayike ' is in Rupaka tala. This kriti also has madhyamakala sāhitya.

The kriti ' Maharagni ' in Bilahari raga, Adi tala, is in simple Sanskrit. It has an uncommon beginning for a Bilahari composition.

Annaswami Sastri has composed two darus in the ragas Kedaragaula and Yadukula Kambhoji. The text of the Kedaragaula daru has been published by Tachur Singaracharlu brothers in their Gayaka lochanam.

Development of Bhava and Rasa in Bharatanatyam

NIRMALA RAMACHANDRAN

Alamkāra Sāstra - a work on Indian rhetoric, says 'Artistic beauty cannot exist unless the heart of a man of good taste is moved to delight by the fascination of its expression'.

All Indian arts have evolved certain concepts and laws which are common to all of them. Of all these, the concept of Bhāva and of evoking Rasa in the mind of the spectator is unique in our arts.

On the subject of Bhāva and Rasa, the Nātya Sāstra says "Bhāvas (states) are so called because through words, gestures and representation of temperament, they (Bhāvayanti) infuse the meaning of the play (into the spectators)." Hence the root 'Bhāvaya' means to pervade. The Bhavas or states cause sentiment or Rasa to pervade the mind of the spectator.

We have the famous sloka in Abhinaya Darpana which says :

" यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः ।
यतो मनस्ततो भावो यतो भावस्ततो रसः ॥ "

Eyes should follow the hand, mind should follow the eye, when the mind is applied, there ls Bhāva or Expression and where there is expression, there is Rasa or Sentiment.

Another sloka from Abhınaya Darpana says :

" कण्ठेनालंबयेत् गीतं हस्तेनार्थं प्रदर्शयेत् ।
चक्षुभ्यां दर्शयेत् भावं पादाभ्यां तालमाचरेत् ॥ "

The Dancer should first sing, then should bring out the meaning of the song with appropriate gestures of the hand, should bring out the Bhāva with her eyes and her feet must keep the tāla or rhythm.

While the emotional states or Bhavas are of three types Sthāyee or Dominant, Vyabhichāri or Temporary or transitory and Sāttvika or Temperamental, it is the Sthāyi Bhāva aided by Vibhāvas, Anubhāvas and Vyabhichāri Bhāvas that creates the Rasa or sentiment. For this a beautiful example is given in the Nātya Sāstra which says' Just as only a king surrounded by numerous attendants and not any other man, be he ever so great, receives the epithet of a king. so also the dominant state or emotion followed by determinants, consequents and transitory states receives the name of Sentiment. Vibhāvas are the principal causes of an emotion. They centre around a hero or heroine. Anubhāvas are the physical factors like the beloved's glances, smile etc. Sāttvika Bhāvas are physical manifestations like sweating, horripilation, tears etc. All these combine to create Sthāyi Bhavas-Rati. Hāsa, Śoka, Krodha, Utsaha, Bhava, Jugupsā and Vismaya. When these feelings are tasted and enjoyed, they become the eight Rasas - Sringara, Hāsya, Karunā, Raudra, Vira, Bhayānaka, Bhibatsa and Adbhuta. Later on, Sānti Rasa was added on - Nirveda (dispassion) being its Sthayi Bhāva.

This enkindling of emotion, which results in an impersonal delight whatever the nature of the emotion expressed, is Rasa. It is 'Alaukika Ananda' aesthetically conveyed by the dancer's superb portrayal. Thus, it is through Bhāva or portrayal of emotion that a dancer is able to evoke Rasa in a cultured audience and Rasa is the soul of art. Bhava is expressed through Abhinaya which is the art of delineating an idea or theme through facial expressions, hand gestures and body movements. The secret of its appeal lies in its ability to kindle something deep in us.

Abhinaya has the four modes of expression - Āngika comprising of body movements, Vachika - the spoken word or song, Āharya consisting of facial make-up, costumes, jewellery and Satvika which is the outer expression of psychic states.

In solo Bharatanatyam, the emphasis is mainly on Āngikabhinaya. Since the body becomes the medium of expression in Āngikabhinaya, every movement of the Angas (major limbs), Upangas (minor limbs) and Pratyangas (parts of the body and features) and its relation to the emotions is explored in detail. Natya Sastra and Abhinaya Darpana deal exhaustively on these as well as the language of hand gestures and their various uses.

Āngikabhinaya is of three kinds - those belonging to the body - Sarīra, those of the face Mukhaja and those resulting from the movements of the entire body-cheshtakrita.

The example of the idea of seed, sprout and branches in the development of Bhava clearly gives us a clue as to how these are to be developed culminating in Rasa. When the first line of the song is sung. the dancer should get into the right mood of the song which results in a certain stance or posture and eye expression registering on the face. This is termed as Suca and the next step is Ankura or sprouting where more ideas are expressed through the eyes. This Ankura in turn should develop into Śākhā or branches where hastābhinaya is resorted to bringing out the meaning of the song in full.

Here, I would like to stress two aspects which are essential for a sensitive and stylised presentation of Abhinaya which a connoisseur, the Sahridaya relishes. The first one is Symbolism or Dhvani as it called in Sanskrit poetics. It implies the suggeated sense that underlies a portrayal. A particular gesture of turn of hand or eye movement should be able to call up implied suggestions. Symbolism does not copy nature of the actual event but merely induces the mind to imagine what occurs in nature. For example, a song of a lullaby making the child go to sleep – the gentle sway, the face full of unalloyed happiness holding the baby and singing him to sleep or the gentle push given to the cradle - all these multitude of suggestions enable one to experience Vātsalya Rasa evoked by such delicate a suggestive portrayals. This vast field of suggestion enriches the art. It is symbolism that sweetens Rasa and not crude realism.

The second aspect is with regard to Auchitya - appropriateness propriety and adaptation. Bharata says that if a thing does not agree or is not proper in a certain place with reference to Rasa, it is the greatest literary flaw. Improper placing like placing of a necklace at she foot and an anklet round the neck can only produce laughter."

" अदेशजो हि वेषस्तु न शोभां जनयिष्यति ।
मेखलोरसि बन्धे च हास्यायैवोपजायते ।। "

The proper placing of things to suit Rasa and the avoidance of things not suitable form the essence of artistic expression. In

nature, there are many things that are not beautiful and some of them totally repugnant although necessary. The dancer has to fix, refine out of various situations for an idealised stylised presentation of a situation. For example, in the Ramayana episode, where Rama lifts the bow effortlessly as against others who also try in vain, emphasis should be on the aura of youth, beauty and strength of Rama, the massive weight and size of the bow, the ease with which Rama lifts the bow etc. Instead, sometimes one sees portrayals of the various comical acts of the other suitors including the Rakshasa to lift to bow, their demoniac gait and appearance, thereby detracting from the main Rasa making it disgusting and inappropriate at such a context, atmosphere and situation. Is it necessary to attract the attention of the back benchers with such coarse portrajals where reticence and propriety are totally forgotten and bypassed ? Can this evoke Rasa ?

Thus irrevelant descriptions, or introduction of events, ideas or incidents that have nothing to do with the main development of a particular rasa have to be eschewed in a sensitive portrayal.

When a pada or varna is taken up for abhinaya, it is important to have an understanding of the main mood and import of the song ; the type of Nayakī, Nayaka or Sakhi that the composer had possibly imagined while composing the song for an effective delineation. Abhinaya has an unlimited range of interpretation by employing the technique of Sancharis. On the same words may be wrung numerous interpretations conveying countless varieties of meaning. The various emotions and cross-currents in thinking can be portrayed by bringing into play the various anubhavas and vyabhichari bhavas. While depicting the main emotion which may be Vipralambha Sringara, (love in separation) ;several transitory feelings like anxiety, impatience, longing, indignation can be brought in to suggest love in separation. These associated feelings and emotions enhance the main mood of the song. A dancer should cultivate the ability to register inner emotions in a subtle suggestive way. The technique of Sanchari Bhava must reveal her ereative faculties of expressing the various emotions in a beautiful poetic way thereby evoking Rasa in the mind of the audience.

For Abhinaya, the selection of songs that give scope for imaginative interpretation is important. While some give scope for

26

working out stories connected with the gods like in "Ettaikandu". 'Kamanai venravar alattai undu Markandanukkagave Chandanai udaitta kalukko', the story of Kamadahana, the drinking of the deadly poison by Siva or the story of Markandeya can be portrayed in a descriptive way.

In some others, the working of the mind of a Nayika, here it is the Kalahantarita who spurns her Nayaka when he comes to her and later feels for her actions as in "Maname Bhūshanamu" in Raga Sankarabharanam, Chapu Tala.

"मानमे भूषणमु मानवतुलकेल्ल

मानमेडलिन वेनुका इ प्राणमेटिके "

विप्रलब्ध नायिका— " वलपु ताळ वशमा नासामिकि

चलमु सेय न्यायमा । "

I would like to end to-day's talk and demonstration with a Krishna Karnamruta Sloka

अन्तर्गृहे कृष्ण मवेक्ष्य चोरं बद्ध्वा कवाटं जननीं गतैका ।

उलूखले दामनिबद्ध मेनं तत्रापि दृष्ट्वा स्तिमिता बभूव ।।

The Gopi catching Krishna while thieving one day, bolts the door quietly but goes to Mother Yasodha to complain but stood peechl ess when she saw Krishna tied to the mortar !

———

Sringara & Bhakti in Dance

V. P. DHANANJAYAN

Art and culture are the two inseparable aspects of human life. Art in its innumerable forms is the reflection of the creative ability of man and serves and preserves the cultural heritage of any nation. From time immemorial the different art forms have been the media for worship and a pathway to salvation or 'moksha.'

Whatever we may say or do, the ultimate goal of human life is salvation. Therefore, religious institutions fostered these art forms to a high degree of perfection and thereby inculcated the spirit of righteousness through devotion to the supreme architect of this diversified universe. Amongst these beautiful creations of art, 'natya' or dance is considered to be the finest and most complete.

THE FIFTH VEDA

The Nātyasāstra enunciates 'nātya' as the fifth Veda :

जग्राह पाठ्यमृग्वेदात्सामभ्यो गीतमेव च ।
यजुर्वेदादभिनयान्रसानाथर्वणादपि ॥

'The knowledge of the world from Rigveda, music from Sāmaveda, the art of expression from Yajurveda and the theory of Rasa from Atharvanaveda are taken.' Further Bharata says :

धर्म्यमर्थ्यं यशस्यं च सोपदेशं ससंग्रहम् ।
भविष्यतश्च लोकस्य सर्वकर्मानुदर्शकम् ॥
सर्वशास्त्रार्थ संपन्नं सर्वशिष्य प्रवर्तकम् ।
नाट्याख्यं पञ्चमं वेदं सेतिहासं करोम्यहम् ॥

'For the benefit of the generations to come, I create this fifth Veda.' Therefore the significance and the importance of this scripture is clearly established. Let me also quote Bharata for the purpose attributed to these visual media of education :

उत्तमाधममध्यानां नराणां कर्मसंश्रयम् ।
हितोपदेशजननं धृतिक्रीडासुखादिकृत् ॥

'Nātya teaches good things to various types of minds, Uttama the enlightened, Madhyama the educated and Adhama the illiterate. So the purpose of art is to educate the illiterate, to enlighten the educated and to entertain the enlightened. The sole purpose of 'nātya' or dance, which is a judicious combination of 'gitam' or vocal, 'vādyam' or instrument and 'nrittam' or dance, is clearly established by scripture, practice and tradition as a 'Bhakti Mārga,' a path of devotion.

Despite these established norms, there have been contrary views trying to establish that dance has no place for Bhakti or other spiritual values but only for entertainment through various expressions of emotions, predominantly 'sringāra' or eroticism.

ŚRINGĀRA THE KING OF SENTIMENTS

Śringāra is almost synonymous with dance, as it is the key theme depicted through this medium. This might lead some unquestioning critics to form an opinion contradictory to the original purpose envisaged by our sages and ancestors. Among the eight rasas mentioned in the Nātyasāstra, Śringāra, which arises from the perception of Love, stands first. To the best of my knowledge there seems to be no equivalent in English for the word Śringāra. The often mis-used term 'erotic' for Śringāra is misleading.

The theme of love has been the most popular in all arts and literature all over the world and the use of the term erotic to describe the effect of any story of love, seems to have given rise to the absurd notion that almost all songs used in dance are pornographic or seductive in nature.

A simple definition of this Śringāra is, love between man and woman, its various manifestations and consequences. A deeper probe into it would should show that Śringāra is one of the Rasas that touches the heart and elevates spiritually, and leaves a cherishable feeling in the mind.

Some dancers and dance critics still speak of Sringāra as a pornographic experience quoting various songs, which are pregnant with the emotions of love. They forget that such emotional love lyrics have been the result of, and instrumental for, a highly spiritual attunement with the Supreme Being. Bhakti is only another name for it.

Take for instance Gitagovinda of Sri Jayadeva. Though its contents are full of love-play and amorous dalliances, it was written by a saint who know nothing but Bhakti. And if he had envisaged a theme of lust and seduction for his poetry, would it be sung as a devotional hymn in the Guruvayur Temple, from dawn to dusk, every day ?

There are umpteen such examples that seem profane to the shallow but in reality are spiritual expressions by the singularly blessed saint-singers, to attract the commoners' attention to Godhead through the surest means.

Ādi Sankarāchārya describes the Śakti Māta, Mother Goddess with such anatomic explicitness as the lyrical beauty of a perfect woman. It is known as 'Saundarya Laharī' and also as 'Śringāra Laharī,'

When we read this, or Gitagovinda, or the eighth canto of Kalidāsa's 'Kumārasambhava', do we get erotically aroused or do we experience the aesthetic beauty of the poet's expansive imagination ?

Suffice to say that Śringāra is the unfathomable beauty in creation that emerges from love. Every sentiment is born out of love and submerges in love. Therefore it is the main Rasa and hence is known as ' Rasa Rājah. '

BHAKTI OR DEVOTION

I cannot resist quoting Rajaji's words describing Bhakti. He says 'the way of devotion is not different from the way of knowledge or Jnāna. When intelligence matures and lodges securely in the mind, it becomes wisdom. When wisdom is integrated with life and issues out in action, it becomes Bhakti. Knowledge when it becomes fully mature is Bhakti. If it does not get transformed

into Bhakti, such knowledge is useless tinsel. To believe that Jnāna and Bhakti, knowledge and devotion, are different from each other is ignorance.'

When wisdom is integrated with reality in life, and that reality in action is love for God. In the cycle of creation, love and sex are reality and beautiful creations of art, whether they be poetry, music, sculpture, painting or dance, have derived inspiration from that source of perennial beauty, which is Sringāra. The soul who realises this is a Jnāni or Bhakta. Both are same according to Rajaji.

THE APPLICATION OF ŚRINGĀRA AND BHAKTI IN DANCE

It may leave apprehensions in the minds of connoisseurs and critics as to how the desired effect of Bhakti, or aesthetic sense of beauty can be felt by the audience watching a dance full of Nāyaka-Nāyikā bhava, one pining for the other or describing the secret love of Radha and Krishna or illustrating the routine gesture of a prostitute who cautions her friend to 'Slam the doors in his face if he is penniless, Even if he were God himself.'

"கையில் காசில்லாதவன் கடவுளானாலும், கதவைச் சாத்தடி".

As I stated earlier there are gradations in the minds of people, Pāmara, Pandita and Jnāni, the layman, the educated and the enlightened. Hence the dancer must be careful in drawing up programmes for different kinds of audience. The purpose of all art, and dance in particular, is to elevate the audience to a higher level, to a higher realm of thought and vision. But the art form should not come down to earth, to the level of the lowest common denominator.

Again to quote Bharata :

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रान्ति जननं काले नाट्यमेतद्भविष्यति ॥

'Nātya becomes a relaxing entertainment to the distressed, to the tired, the wearied and the sages. While it should have the

quotient of entertainment, it should be construed that it should also evoke and increase Bhakti in the minds of people.

लोके भक्तिविवर्धनं नाट्यमेत द्भविष्यति ।

The way of presentation is also as vast as the study of Śringāra and dance and literature, and it is an impossible task to conjure up old traditions of theatrical presentation of stories in present-day dance dramas. The present solo Bharatanātyam is the result of various evolutionary changes that have taken place by the passage of time. The present programme and its order can be pointed out as an achievement in innovation within the borders of traditional creativity.

After all, tradition is not a stinking, stagnant pond, but an ever-fresh, ever-renewing, ever-refreshing flow like the Ganga.

In the context of present day programming of Bharatanātyam we should take into account the three types of audience as mentioned earlier. Generally an experienced dancer can gauge the audience by the organisation, occasion and environment. In my career, I have always tried to present programmes to suit the predominant audience.

INTELLIGENT PROGRAMMING

A sāttvika audience, which has a three-fold perception, of intellectual, emotional and physical, all equally developed, is able to experience the performance at every level of human perception. For them Śringāra can be presented in its various shades and levels of eroticism, Bhakti Sringāra, or Vatsalya Sringāra, slow and medium-paced songs like Kshetrayya padams or those with highly philosophical content.

A rājasa audience, uses its emotions and understands the performance only as sophisticated entertainment generating pleasure. For such, the 'Rati' Śringāra type of songs may not give the required impact on its intellectual perception. Hence, songs with a definite story content, like Svāti Tirunāl's 'Bhāvayāmi,' illustrating the Rāmāyana, 'Pralaya payodhi jale' or others re-telling the incarnations, or the many songs about Krishna's child-

hood doings will appeal and at the same time without lowering its taste or kindling its baser instincts. In fact, seeing such a performance, evokes Bhakti Śringāra in such an audience. Here the Śringāra lies more in the delineation of the expression to the chosen song.

Unfortunately due to social and economic factors, the soph.sticated art of dance never reaches the less affluent classes whether rural or urban. They may be considered as the Tāmasa audience.

In actuality, one can never compartmentalise strictly according their economical status. They are mixed in different propotions in every audience. To the Tāmasa audience, fast, rhythmic dance with less emotional content, is more suitable and its experience of Śringāra is the thrill and joy it gets out of exhilarating items like Tillana. The bhajan type of dances, with increasing pace of rhythm and lilting melodies, transports this kind of audience into the realms of devotion or Bhakti Śringāra.

Here I should mention the two types of 'Siddhi' (achievement) mentioned by Bharata in referring to the performer and the audience, applicable to the 'Rati Śringāra' performance of a dancer. They are 'Maanushī Siddhi' and 'Daivika Siddhi,' the human and godly achievement. A well-portrayed 'Sambhoga Śringāra' is relished by the Sāttvika (the enlightened) as a divine manifestation and he is spell-bound at the ability of the dancer to act out such themes with sensitivity and effectiveness. This is 'Daivika Siddhi.' The layman might react to it in a different way. He might find it vulgar or his lower passions might be aroused. He might find it seductive and register his appreciation by untimely applause or whistling. This is 'Maanushī Siddhi.'

THE IMPORTANCE OF ŚRINGĀRA AND BHAKTI IN DANCE

True love is divine whatsoever its context. Of the nine rasas we usually speak of, Śringāra is the only one which can take in all the others as a part of its various situations and moods. Beauty is inexhaustible in its creation and delineation. The other rasas

have their limitations inherent in themselves. That is why there are innumerable varieties of love lyrics, as many types of Śringāra literature. Some of these have been made a part of dance repertoire for their descriptive quality. Whereas in Bhakti there cannot be such a gamut of expressions, except perhaps for the rasas, Śantam and Karunā. It is possible by Sanchāri bhāvas, elaborations employed in abhinaya that is, we can bring in various rasas by alluding to various tales of gods and saints and evoke Bhakti in the audience.

While the Rati Śringāra pieces should be presented only by a mature dancer with full understanding of the text and with an ability to present it in good taste, songs of Bhakti can be given to children. This does not mean that others should not perform such pieces. By learning such pieces, children will develop a keener interest in mythology and epics. This will in turn inculcate good discipline and standards of behaviour into them. What is the point in small children being made to do pieces like 'Mogudochi pilachedu' or varnams where the Nāyikā is a 'virahothkanthitā' when they don't even know and appreciate the meaning of wedlock ?

To sum up the content of this lecture and demonstration, let me say that Śringāra is the reality in life, the proper knowledge of which matures into Bhakti. Beauty is Truth that is eternal from which everything is drawn and everything returns to it. As the Upanishad says :

पूर्णमदः पूर्णमिदं पूर्णात्पूर्ण मुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

While we appreciate the beauty of the abundant arts, we should also remember that, as observed by Rabindranath Tagore, 'If Beauty is to be enjoyed to the uttermost, restraint is essential. Unrestrained imagination cannot hope to create beauty in the same way as one does not set a house on fiire to light a lamp. The fiire must be kept in check, so that it may illuminate without destruction.'

Book Reviews

The Siva Legend in Dance

SIVA IN DANCE, MYTH AND ICONOGRAPHY : By Anne Marie Gaston. Oxford University Press, Bombay. 1982. Rs. 200-00.

In Hindu mythology many gods, goddesses and even demi-gods like the Gandharvas have been depicted as being deeply involved in dance and some of them as expert dancers themselves. Krishna is stated to have danced a wondrous danee called Alliyam at Mathura when he pulled out the tusks of Kuvalayāpīda, the royal elephant. He danced a strange dance at Sonitapura, the capital of Bānāsura and this was called Kudam as he had a pot in his hand. Skanda danced the Tudi dance, Lakshmi the Pāvai dance and so on. According to the Manipuri tradition, Brahma taught the Nātyaveda to Chitraratha Gandharva, who gave it to Arjuna, who later taught it to Uttara of Virāta. Many such legends on the origin of dance can be seen in Sanskrit treatises.

But the palm among the Hindu deities depicted in dance poses goes to Siva. As one of the principal deities of the Hindu pantheon Siva is surrounded by an immense body of mythology. He is ' Nataraja', literally the ' King of Dancers'. No less than eight manifestations of Siva like Tripurāntaka, Ardhanārīsvara, Kālārimurti, Gajasamhāramurti and Bhikshātana, occur in dance poses. The similarity of approach and techniques of execution in the twin arts of sculpture and dance in Indian tradition has fascinated scholars and dancers alike. The first art hirtorian to write about Siva's dance was Ananda Coomaraswamy (1912) and he was followed by Gopinath Rao (1916) and in recent times by Sivaramamurti, Raghavan and Kapila Vatsyayan.

Anne-Marie Gaston (Anjali), a professional exponent of several classical dance styles, was led to a study of sculptural iconography through an experience of dance. Born in Ottawa, she first visited India as a teacher with Canadian Universities Service Overseas

Programme. With a background in ballet and modern dance, she spent nearly ten years in India and learnt Bharata Natyam, Odissi, Kūchipūdi and Kathakali, besides studying Sanskrit.

The work under review is based on the thesis presented by her for a M. Litt. degree at the Department of Oriental Studies, Oxford University, England. It aims at a synthesis of the oral and literary traditions of dance with an extensive review of Saivite sculpture. Dance and sculpture have their common roots in mythology and these are traced back to show the interdependence of the two arts.

The core of the study is a review of previous classifications of Natāraja images and the presentation of a new classification, which, as a dancer, she bases on the position of the feet. This is a correct approach as the placement of the feet largely determines the poses adopted. The new classification is then used to discuss regional and chronological variations among sculptures of Natarāja.

A chronological survey of the images considered suggests a gradual reduction in the variety of poses between the first and third periods. The author has rightly pointed out that the modern tendency to think of Natarāja as essentially a south Indian deity is clearly unfounded since images of Siva in dancing poses come from all parts of the Indian subcontinent including Kashmir and Himalaya. In fact, Siva is the first god depicted in iconography as dancing, although it is the Vedic god Indra who pre-dates him in mythology as the great dancer.

But it is the representation of Siva, with the left leg lifted up and across the body, that constitutes one of the world's most beautiful iconic concepts. This pose is more or less confined to south India and it is in this form that Siva is the presiding deity of the temple at Chidambaram.

Although the first chapter in the book viz. ' Dance in Indian Society ' does not constitute an integral entry into the main theme of the book, it is a most interesting one. It discusses the emergence of the Devadasi system and provides excellent information for the student of dance.

The formalisation of Indian dance is discussed in chapter II based on well-known sources like the Natyasastra, Abhinaya Darpana and the Vishnu Dharmottara Purāna. The *karanas* depicted in the temples of south India naturally come for a detailed examination and some of the author's observations on this somewhat hackneyed theme have a freshness of their own.

Later chapters in the book deal with the classification of Natarāja images, varieties of such images, their components and other dancing images of Siva. The appendices comprise notes on dance styles in India, regional distribution of images and a chronology of images illustrated. Over 400 black and white illustrations add substantially to the value of the text which is quite authoritative.

A helpful glossary and illuminating notes follow. The work bears ample testimony to the prodigious work put in by the author and her photographer husband Tony Gaston and the vast bibliography consulted. Anne-Marie has placed the dance world in her debt by her magnificent effort. The printing and get up leave nothing to be desired. The Oxford University Press deserves all praise for this unique publication.

T. S. Parthasarathy

PSYCHOMUSICOLOGY—A New theory of Music. By Otto E. Laske, Indian Musicological Society, Baroda, India, 1980. p.p. 78. Rs. 25.00.

This book deals with a subject which is entirely new to Indian musicologists. The author speaks about a new approach to music which he calls " psychomusicology ". He explains it as follows in the preface :

" In more general terms, the purpose of Psychomusicology is to reclaim our awareness that music is a domain of interaction with one's own internal states, as are all cognitive pursuits of humans ".

The author has almost given a brief summary of what is said in the three essays which are part of his publication " Music, Memory and Thought; Exploration in Cognitive Musicology ". (1977)

This book is no doubt a very interesting study to understand a new methodology. This methodology is used to talk about and analyse the *Western concept* of musical composition, composer and musical instruction by the author and this factor *needs to be very well remembered* by Indian musicologists to avoid misconceptions and misunderstandings.

In the first essay " Musicology and Psychomusicology " the author introduces his new approach to music, "Psychomusicology". He characterizes musicology as a theory of music as structure and Psychomusicology as a theory of music as process.

In the second essay "Introduction to Psychomusicology," the author gives the definition for this term as follows :—

> "I have previously introduced Psychomusicology as a discipline whose object of study is the mental processes that result in musical structures. More specifically, I have defined a Psychomusicological methodology as being concerned with task analysis of two types; conceptual and empirical" (p. 25).

In the third chapter "Toward a theory of Musical Instruction," the author starts with the view that "it seems fair to say that at present no theory of musical instruction exists" (p. 55) and argues later how Psychomusicology is appropriate to study the theories of musical instruction (pp. 56-77).

The author is " scientific " in his approach and " objective " in his observations as a Westerner influenced by the nineteenth century western methodological developments. This book is certainly a welcome addition to the field of musicology and in particular to Indian musicologists to know about western methodology.

THREE MONOGRAPHS ON MUSIC. By Antsher Lobo and Hiralal Kapadia. Indian Musicological Society, Baroda, 1980. pp. 152. Price Rs. 40·00.

This book is a compilation of three articles, monographs 1 & 3 by Antsher Lobo and monograph 2 by Hiralal Kapadia which were originally published in the Journal of the Indian Musicological Society. Vols 1 to 4, 1972. Antsher Lobo's two monographs are: 1) The Universal Basic scale of unicentric tonality (pp. 1-24) and 2) Indian Musical Ma-grama of Bharata - world's only perfect scale (pp. 59-151). Hiralal Kapadia's monograph is on the Jain data about musical instruments (25-58).

Lobo's brilliant discussion and arguments for his new theories different from the early interpretation for Bharata's *grāmas* are exciting and interesting.

" The study of an ancient musical system is something like working on a Jigsaw puzzle in which some pieces are missing while others have either faded beyond recognition or been damaged in someway by timc. On the strength of the few pieces that fit together, scholars propose tentative reconstructions of the original system; but these always remain open to reinterpretations as new pieces or combinations are discovered. It is highly improbable that all the missing pieces or combinations will ever be found and it is equally unlikely that any single interpretation will satisfy all scholars" (Nazir A. Jairazbhoy 1973).

The above quotation will very explain what scholars will feel about Lobo's research on Bharata's theories on *Sruti-s* and *Grāma-s*. Lobo has proposd *Sagrāma* similar to *Khamāj thāt* and the *Magrāma* to *Bilāval thāt* (he believes that the tonic note for *Sagrāma* is *Ma* and not *Sa* and for *Magrāma*, the tonic note is *Ni* and not *Ma*). Based on this new theory, Lobo proceeds his discussion and proves his theories with intelligent arguments. These are no doubt very interesting though not acceptable by many.

The second monograph "The Jain data about Musical Instruments" by Hiralal Kapadia is informative about the musical instruments of ancient period but needs transliteration and translation for all the Sanskrit, Prakrt and Pāli passages given in the article (a few passages are translated).

This Publication by the I. M. S. is another welcome addition to the world of musicology.

PSYCHOLOGY OF MUSIC Selected papers - Sangeet Natak Akademi, Delhi Seminar; 1975. Edited by R. C. Mehta, Indian Musicological Society, Baroda 1980, pp. 104. Price Re. 40·00.

This book is a compilation of nine papers presented at the S. N. A. Seminar, Delhi in 1975. All these papers deal with the psychology of music based on experimental research since the seminar was arranged in collaboration with the Department of Experimental Psychology, Poona.

The writers have exprcssed their views on the use of methodology in research of psychology of "Indian" music and Ashok Ranade has appealed for a earefui adoption of Western psychological techniques for Indian musicological studies. Ashok Kelkar, Ashok Ranade and Shyamala Vanarase discuss the problems of experimental research methodology into psychology of music while Mangrulkar, B. C. Deva and K. G. Virmani have expressed the results of their experimental research into the psychology of music - the relation between *svara*, *laya* and form and *rāga* & *rasa* respectively.

On the concept of *Nāda* and *Knndalini*, two papers were presented compiling the information available in our ancient texts by Thakur Jaidev Singh and Vimala Musalgaokar.

A paper in Marathi by Vaman Maharaj Gulvani is included on the same subject but the preface says that this was not read at the seminar.

The last two articles, one by Manas Raychaudhuri and the other bo Somnath Bhattacharya exactly use the methodlology of experimental psychology of the West and analyse psychological correlates of musical creativity and make the readers feel as though they are studying Western psychology texts on creativity.

An interesting combination of papers published for the first time on psychology of music which will awaken many scholars to think about this problem.

S. A. K. Durga

❋ ❋ ❋

THE VARNAMS OF SVATI TIRUNAL

BHARATANATYA IN INDIAN MUSIC: Gowri Kuppuswamy and M. Hariharan (1982). Cosmo Publications, 24-b, Ansari Road, Darya Ganj, New Delhi - 110002. Rs. 350.

During the past three decades the art of Bharata Natyam has gained so much popularity that dozens of young girls from cultured families have taken to it with great zest. New compositions are being discovered, choreographed and pressed into service for dance recitals.

But publications, containing the correct text of these compositions, their meaning and notation are not forthcoming in adequate nnmber to cope with the increasing demand. The result has been that many compositions are being incorrectly sung and consequently choreographed incorrectly, sometimes depicting the opposite meanings. The descendants of the Tanjore Quartette have come forward with publications containing the dance compositions of their forbears but, while these have been highly useful to dancers, the texts are not free from mistakes.

Gowri Kuppuswamy and Hariharan have been rendering, over the years, yeoman service to the music world and have so far brought out 14 publications on different musical themes. Although most of them are compilations, this fact does not detract from

their utility value to music students and scholars. Their recent publication 'Index of Songs in South Indian Music', containing more than 10,000 entries culled from nearly 200 publications, is a colossal venture.

With the increasing demand for dance compositions, the prabandhas and pada vernams of Svati Tirnual have come in handy for choreographers. And they could not chosen better pieces for their purpose. Utilizing the technical know-how of Vadivelu, the talented ruler composed in Sanskrit, Telugu and Malayalam, no less than 23 varnams of which 16 are pada varnams. These include 'Chalamela' (Sankarabharanam - Tana varnam), 'Dani samajendra' (Todi) and 'Sā vāmā rushā yātu' (Khamas), the latter two being pada varnams. These have already become popular on the concert dais and the dance stage.

In the volume under review the authors have printed 22 varnams of Svati Tirunal comprising seven tana varnams and 15 pada varnams. The novel method of arranging the pieces reveals their imagination. Unfortunately, many dance teachers and students do not know Sanskrit or Telugu and some kind of translation is a sine qua non for them. Convent-educated girls of the present day are more familiar with the English and Devanagari scripts than with Tamil or Telugu. The authors have thoughtfully printed the text of the varnams in the Devanagari script, a gist in English and the notation in English script. The book will thus be a boon to foreign students of Bharata Natyam and even to Indian students who know only English.

The most interesting feature of this prestigious publication is the inclusion of more than 200 photographs of 15 talented dancers in different poses. These pictures exhaust many of the postures, hand gestures and mudras required by the average dancer to depict the varnams on the stage. The printing and get up are highly artistic.

T. S. P.

ANALYSIS OF DIKSHITAR'S COMPOSITIONS

COMPOSITIONS OF MUTHUSWAMI DEEKSHITAR : AN ANALYSIS. By Prof K. R. Rajagopalan. Published by the Department of Statistics, Madras Christian College, Tambaram, Madras - 600 059. Price not indicated.

Statistical analyses of musical compositions in Carnatie music are few and far between. Mr. William Skelton of the Colgate University made, some years ago, an experimental computer study of the kritis of Tyāgarāja. In south India, Prof. Rajagopalan is a pioneer in this direction and his analysis of Tyāgarāja's compositions was published in this Journal in 1968. Members of the Department of Statistics of the Madras Christian College have been interested in the study of south Indian music and in the application of statistical and computer methods to that study. The theory of "pattern recognition' has been used by them in the computer recognition of musical notation.

In the study under review Prof. Rajapopalan has furnished the analysis of 461 kritis of Muthusvāmi Dīkshitar under six headings viz. the song, rāga, tāla, reference, deity and other deities. His main source books have been the Sangīta Sampradāya Pradarsini of Subbarāma Dīkshitar and the Dīkshitar Keertanamālā published by the late A. Sundaram Iyer of the Dīkshitar school. He has also consulted a few other books dealing with Dīkshitar and his kritis. The study shows Dīkshitar's catholicity of outlook regarding deities and the meticulous care with which he deals with different shrines in south India. Unlike Tyāgarāja, Dīkshitar has composed only one or two kritis in most rāgas, the exceptions being Sankarābharanam (11), Todi (9), Kāmbhoji (7), Ānandabhairavi (7), Surati (7) and Athāna (7).

The study also includes a brief life sketch of Dīkshitar based on popular accounts. Although Subbarāma Dīkshitar has not said even a word about Dīkshitar learning Hindustani music at Benares, every other biography of Dīkshitar avers that he was attracted by 'dhrupad, and shaped his kritis on that model, Prof. Rajagopalan, however, says carefully that Dīkshitar, while at Benares, was 'exposed' to north Indian music. It may be

noted here that Tyāgarāja, who had never travelled north of Tirupati, has also composed in Brindāvana Sāranga, Hamir Kalyani and Yamunā Kalyāni.

T.S.P.

BHARATI AND MUSIC

BHARATIYIN ISAIPPULAMAI (Tamil). K. R. Rajagopalan. Department of Statistics, Madras Christian College, Tambaram, Madras-600 059. Price not indicated.

Continuing the excellent work he is doing in analysing musical compositions in Carnatic music, K. R. Rajagopalan has produced this monograph (76 pages) on the musical compositions of poet Subrahmanya Bhārati. It is not commonly known that Bhārati was not only a lover of music but was a good singer himself and had sound views on the aesthetics of music. The views expressed by him in a series of six articles entitled 'Sangīta Vishayam' published in the Swadesamitran in 1916 are valid even today. Rajagopalan has thoughtfully reproduced the entire article of Bhārati in chapter two of this monograph.

Bhārati himself set the tunes to many of his songs and it is surprising that he was acquainted with rāgas like Saindhavi and Sarasvatī Manohari. He has even given the notation to two of his songs. Two songs are in Sanskrit and the tālas handled by him are six in number. Rajagopalan has made a through job of analysing Bhārati's songs from every angle by consulting many books and listening to gramophone records and he deserves to be congratulated on this fine endeavour.

T.S.P.

THE SEVEN RADIANT NOTES

SOBHILLU SAPTASVARA (Svarāvali, Gitam, Prabandham, Sūlādi). Edited and compiled by Savithri Rajan and Michael Nixon. Published by the Editors, 44 Fourth Main Road, Kottur Gardens, Madras-600 085. Rs. 25.

Most books written on music are of little use to the beginner. Commenting on this aspect, V. N. Bhatkhande, in his preface to the 'Prāthamābhyāsa Pustakamu' of Subbarama Dikshitar (1905), says that the Maharaja of Ettayapuram felt that the monumental 'Sangīta Samprādaya Pradarsini' was "likely to be too much above the heads of beginners' and commissioned Dikshitar to write a Guide or Primer. The result was the manual mentioned above.

Even savants like Purandaradāsa and Venkatamakhi felt the need for composing svarāvalis, alankāras and gitams and later the authors of 'Sangita Sarvartha Sara Sangrahamu' (1859), 'Pallavi Svara Kalpavalli' (1900) and 'Sangitananda Ratnakaramu' (1917) took great pains to leave us a wealth of material to preserve and disseminate the art of music.

Savithri Rajan is an ardent votary of music and has had the good fortune of learning from Veena Dhanammal and Tiger Varadachariar whose names have passed into legend. Her father's house was a veritable temple of music where maestros gathered and paid their homage to Matangi Devi. Her student Michael Nixon has been living in Madras for over six years learning vocal music and the Vina and doing research in Carnatic music. The present volume is a labour of love on their part. The first part contains the texts by Vina Ramanujayya and Vijaya Varadayya for the Svarāvali, dātu and janta exercises and for the alankāras. The second part contains 42 gitams, two prabandhams and a sūlādi.

Singing the words of sāhitya along with the svaras has definite advantage as it relieves the tedium of singing only svaras for months on end and it improves the beginners' knowledge of languages and pronunciation.

The svaras and sahitya are printed in Tamil and English separately with diacritical and other marks to indicate the correct pronunciation.

Four rare pieces find a place in this publication. One is a lakshana gitam in Sahāna by Paidala Gurumurti Sastri who is stated to have written a thousand gitams besides kritis. The other is a Sūlādi in Mohana set in three talas and in three kalas. Equally rare are two Tamil gitams by Tiger Varadachariar in Bahudāri and Mukhāri.

Despite its unfortunate printing mistakes, the pu5lication is a unique one in Carnatic Music and deserves to be taken advantage of by teachers and students of our music.

T.S.P.

Statement about ownership and other particulars regarding

THE JOURNAL
OF
THE MUSIC ACADEMY

MADRAS

FORM IV

(See Rule 8)

Place of Publication	—	The Music Academy, Madras-14.
Periodicity of its publication	—	Once a year
Printer's Name	—	V. T. Rajan
Nationality	—	Indian
Address	—	Rajan & Co., (Printers),
	—	1, Goomes Street, Madras-1.
Publisher's Name	—	T. S. Parthasarathy
Nationality	—	Indian
Address	—	306, Mowbray's Road, Madras-14.
Editor's Name	—	T. S. Parthasarathy
Nationality	—	Indian
Address	—	306, Mowbray's Road, Madras-14.
Names and addresses of individuals who own the newspaper and partners or shareholders holding more than one per cent of the total capital.	}	The Music Academy 306, Mowbray's Road, Madras-14.

I, T. S. Parthasarathy, hereby declare that the particulars given are true to the best of my knowledge and belief

(Sd.) T. S. Parthasarathy

Dated, 1st November, 1983. (Signature of the Publisher)

ORDER FORM

To

The Editor/Manager,
The Journal of the Music Academy,
306, Mowbray's Road,
Royapettah, Madras-600 014 (S. India)

Dear Sir,

Please enter/renew my subscription for Vol. No. LV (1984). I send Rs..............................(India)/U. S. $........................ (Foreign) towards the subscription plus Rs........................(India)/ U. S. $..............................(Foreign) towards Postal Registration charges etc. by Sea Mail/Air Mail by P. O./M.O./Cheque.

Name..

Address..

....

....

Station :

Signature

Date :

GIFT ORDER

Please enter my **Gift** subscription fɔr the supply of Vol. No LV (1984) and send the Journal of the Music Academy, by Regstered Post, to the following address :

I send Rs.........................(India) U. S. $..(Foreign)

plus towards Postal Registration charges etc. Rs..............................

(India)/U. S. $........... ....by Sea Mail/Air Mail..............................

(Foreign).

Name..

Address..

....

....

Station : Signature

Date : Full Name..

Address..

Music Academy Publications

at Reduced Prices

With a view to enabling musicians, musicologists and music students to avail themselves of our publications in a larger number, it has been decided to revise their price as shown below :

	Rs.	P.
Raga Nidhi (English)		
Part I	12	00
,, Part II	15	00
,, Part IV	12	00
(Part III will be reprinted shortly)		
Sangita Sampradaya Pradarsini		
(Tamil Script) Part I	10	00
-do- Part II	10	00
-do- Part III	10	00
-do- Part IV	15	00
Prahlada Charitra Kirtanas of Melattur Venkatarama Sastri (Tamil Script)	3	00
Rare Compositions of Patnam Subrahmanya Iyer (Tamil Script)	5	00
Rare Kirtanas of Mysore Sadasiva Rao (Tamil, Sanskrit and English)	3	00
Mazhavai Chidambara Bharati's Songs (Tamil Script)	3	00
Kritis of Pallavi Seshayyar (Tamil Script)	10	00
Four rare Compositions of Vina Subbanna (Tamil Script)	3	00
Compositions of Pazhani Subrahmanya Bhagavatar (Tamil Script)	3	00
Abhinaya Navanitam (Tamil)	2	00
Abhinaya Sara Samputa (Tamil)	3	00
Raga Lakshanas (English)	2	00
Nottu Svara Sahitya of Muthuswami Dikshitar (Sanskrit text and notation in Tamil)	3	00
Javalis (Tamil Script)	6	00
Index of articles published in the Music Academy Souvenirs (English)	1	00
Balar Isai Malar	5	00

In addition to the above books, back numbers of Souvenirs, of some years are available at the reduced rate of Rs. 3/- per copy and Journals of 1965, 1966, 1967, 1975, 1976, 1977, 1978, 1979, 1980, 1981 and 1982 at Rs. 10/- per copy. Postage and forwarding charges extra.

For your requirements please write to :
THE MUSIC ACADEMY, MADRAS
306, T. T. K. Road, Madras - 600 014.